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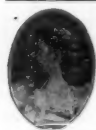
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March 14, 1900.

I would seem that with the decrease in the number of concerts which has already set in, a diminution in general interest is also plainly discernible. Thus it comes to pass that of the half a dozen or so concerts which I attended during the past week there were only two of vital importance, and it is only of such, or of appearances of artists of more than average merit, that I shall have the pleasure of entertaining you in the future.

The Royal Orchestra gave the eighth of their ten subscription concerts on last Friday night, and it is a significant fact that the program opened with an overture which had not been performed before at these concerts, though it is a work well known in New York for many years.

I speak of the more noisy than valuable, albeit by no means superficial or bombastic, "Husitska" overture by Dvorák. As I had occasion to observe in my last week's budget Dvorák is being taken up here at last, and as this overture is one of his clearest and most easily comprehended works, its brilliant reproduction under Weingartner's baton did not fail to rouse the enthusiasm of the fashionable audience that frequents these concerts.

Still more significant, however, was the fact that Berlioz's "Fantastic Symphony," the conductor's favorite work, was again one of the numbers upon the program. Together with the performance of "La Damnation de Faust" promised for to-night and the recent reproduction of the Requiem by the Philharmonic Chorus, this makes a sum total of three of the greatest of Berlioz's works brought out within the space of nine days in a city which has hitherto been known as one of the most conservative in music, and in which music criticism, as demonstrated after this last Requiem performance, still showed itself in the rear guard instead of in the advance ranks of the march of musical progress. For really it was something almost puerile for the learned and most stimable gentleman who writes for the widest circulated daily paper of Berlin to pronounce upon the merits or lack of merits of a work which has its firm place to-day among the chef-d'œuvres of its kind in the reactionary manner he did.

I was, therefore, all the more pleased to find that as far as the "Fantastic Symphony" is concerned, this same highly esteemed confrère agrees with me as to the fact that it brings out all of the technical superiority of Weingartner's art of conducting and gives a chance for the best display of his romantic feeling, his youthful vigor and freshness and his sense for intimate as well as most powerful effects. The work has heretofore proved a veritable battle horse of Weingartner, and technically I have never heard it performed more brilliantly or flawlessly, the orchestra being in all its different groups of equal virtuosity. I also agree with the critic of the *Tageblatt* in giving the preference to the first movement, which is as rich in content as it is characteristic in mood descriptions, and original as well as of unqualified interest with regard to form.

The peculiar rhythmic accompaniments in the 'celli at the first entrance of the theme which represents the beloved woman, are a stroke of genius, for they virtually sound like the irregular beatings of an agitated heart. I wonder whether my esteemed colleague felt them as such, but I doubt it, for he describes the third movement as being forced or constrained (gezwungen), while to me this very pastoral scene in the fields with its thunderstorm in the far distance (beautifully done by Weingartner) counts among the most natural and unconstrained things ever conceived by Berlioz. For the rest this work, just like the

Requiem and the "Damnation of Faust," has its firm place in the history of music, from which no fault-finding of a reactionary critic can pull it downward, nor above which the praise of any Berlioz over-enthusiast can elevate it.

Beethoven's B flat Symphony formed the third and final number of the program. The Ninth Symphony soirée will bring on March 22 Brahms' C minor Symphony, the "Don Juan" symphonic poem, by Richard Strauss, (to be conducted by the composer), a suite by Rameau and Beethoven's "Egmont" overture.

\*\*\*

While thus the royal orchestra still owes two concerts to its numerous subscribers, the cycle of Manager Wolff's ten Philharmonic subscription concerts under the direction of Arthur Nikisch was brought to a close last night with one of the most successful concerts of the entire season.

The program was made up of three works by what Hans von Bülow called the great B composers. Bach was represented by the suite in D major with its heavenly and world-famous "air," which was beautifully sung by the fiddles, while Mr. Feisst greatly distinguished himself by the ease and fine tone quality he evinced, even on high notes, in his trumpet playing in some of the other movements.

The next work upon the program was the first piano Concerto of Brahms, the D minor one, a veritable symphony for orchestra with obligato piano much more than a concerto for piano in the accepted sense of the term. It is one of the biggest as well as one of the most difficult works ever conceived for that or any other solo instrument, and I doubt very much whether, outside of the composer himself, any other interpreter ever did full justice to its musical contents; not even Hans von Bülow, who probably came nearest to it, as far as the reading was concerned, and certainly surpassed the composer, in the technical demands it makes upon the performer. These are of a peculiar and more than anything else characteristically Brahmsian nature. Certainly they are not what is usually understood under pianistic difficulties and only a giant performer could ever bring them out in the way the composer meant them.

The giant performers, however, are very, very scarce, and even when they exist, counting Eugen d'Albert as one of them, they prefer not breaking their fingers over the first piano concerto of Brahms, but making sure of a far surer success by playing the second one, the B flat, which is much more "grateful" and surely of equally great value and beauty. Just, therefore, however, it must be counted as a merit in itself if a pianist of importance ventures upon the performance of the Brahms D minor Concerto and I cannot withhold from Ferruccio Busoni the praise due him for so earnest and musicianly an undertaking. If he did not quite succeed in fulfilling most of the demands made upon the interpreter of so tremendous a work, it is because Busoni is after all more precise than powerful, and this is just what spoiled the effect of the maestoso, first movement.

I believe and as far as my ear was able to discern he did manage to get out all the notes correctly in both hands, but it all sounded mathematically wrought out, painfully studied, labored and without the least freedom, abandon or in the nature of an improvisation, of which this first movement is suggestive in so many of its principal episodes. In the slow movement, moreover, the tone was so dry and hard, that I could hardly convince myself that the performer was using a Steinway, the mellowest, richest and most velvety of all the pianos you could find in Europe. Only in the final movement Busoni rose to a mastery which was as admirable as it was satisfying. Here the stupendous technic with its death-like certainty allowed the performer to strike up and carry through a tempo, which, though it surpassed the prescribed allegro non troppo, made this wonderful rondo still more effective and of irresistible swing than I ever heard it.

It is no wonder, therefore, that Busoni was so enthusiastically and persistently applauded and so many times recalled, that it must have been hard for him to resist the temptation of giving an encore. In view of the length of the program, however, he wisely refrained.

Nikisch's great triumph came with the "Eroica" Symphony; the first movement alone represented the most masterly reproduction of the work that was vouchsafed us for years. In the funeral march he accented more the feeling of sorrow than the march movement. The scherzo was given with vital pregnancy and in fastest tempo, the horns distinguishing themselves in the pure delivery of the difficult trio episode. The finale was so immense in the way of delivery, that it carried not only the audience off their feet, but also worked up the members of the orchestra themselves to such a pitch that they joined the public's ovations with a fanfare for Nikisch, who modestly and in perfectly deserved acknowledgment of the performers' share in his success waved his hand in the direction of the orchestra and made the members share in his triumph.

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Of the remaining concerts of the week I mention a Lieder Abend made up entirely of songs by Felix Weingartner. The composer was at the piano and accompanied of course admirably. The Weimar Grand Ducal chamber singer, Marie Schoder-Gutheil, was less admirable, even in delivery, and her voice is neither very enticing nor very sympathetic. A better Lieder singer could have been found here very readily, and I wonder, therefore, why this lady was brought to Berlin, and why and by whom the effort is constantly being made of cramming her down the public's and the critics' throats as a singer of extraordinary qualities.

Of Weingartner's Lieder those of an earlier period (in the teens of the opus numbers) show a more natural tendency and partially also a slightly stronger stream of invention than those high in the twenties (op. 27 and 28). These latter, however, are far better declaimed and are comparatively simpler, both in thematic use of the voice and in the natural style of the accompaniments. Thus the "Lied der Ghawaze," with its Bolero ostinato accompaniment, I thought the best song of the entire lot I heard, and this seemed to be also the audience's opinion, for the song was redemanded. A like honor was bestowed, however, also upon "Motten" (Moths), but this was probably due to the humor contained in the text. For none of this precious quality is contained in Weingartner's setting of this as well as of the equally humorous words of the song "Fruehlingsgespenster." Somewhat amusing, although the humor was not of the composer's intention, was the fresh way in which Weingartner assimilated and then reproduced as his own the theme and the mood of Richard Strauss' "Traum durch die Daemmerung," which is quite naively echoed in "Das Gaertlein dicht verschlossen." With this one exception, however, Weingartner, though not a strong Lieder composer, is certainly also not a "cribber" of other men's ideas.

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A joint concert of Miss Blanche Sylvana and Kirk Towns I attended, because both are Americans and both are pupils of that very painstaking, conscientious and evidently also very promising young vocal teacher George Fergusson.

The baritone, Kirk Towns, has sung much in the United States, and I need, therefore, say nothing about him, which silence I observe all the more gladly, as on the evening under notice he was evidently indisposed.

Of Miss Sylvana, however, I can speak in terms of sincere praise, for although she has but a small soprano voice, she uses it with consummate skill and naturally refined as well as very musical taste. I enjoyed her neat delivery of some Buonomici and Paisiello songs, as well as Bach's tender and delicious "Willst du dein Herz mir schenken" immensely. Much less, however, the second aria of the Countess ("Dove sons") from Mozart's "Le Nozze di Figaro," which is not best suited to the fair singer's little voice. I doubt not that she would have fared better with the Rosen aria of Susanne.

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A concert of the Hollandish pianist, Dirk Schaefer, I attended principally because the program contained a manuscript piano concerto of the concert-giver's own composition. When he got through with the performance of it I found that I had wasted my time.

\*\*\*

Cosima Wagner and her daughter Eva have arrived in Berlin, in order to attend the first performance of Siegfried Wagner's "Der Baerenhaeuter," which will definitely take place at the Royal Opera House next Friday night.

\*\*\*

A musical comedy "Wintermaerchen," the music of which was written by Kapellmeister Baldwin Zimmermann, while the book in its original version is by—Shake-

speare, scored a success at Erfurt, where the composer is first conductor of the opera.

As Arthur Nikisch is about to start for his usual trip of recreation at the Riviera, Hans Richter has consented to conduct the annual benefit concert for the Berlin Philharmonic Orchestra Widows' and Orphans' Fund. The program will contain the Prelude to "Parisalt" and Funeral March from "Die Götterdämmerung" as well as the Ninth Symphony, and the concert will be given on March 26. Dr. Richter will begin rehearsing on March 23, and it is announced that he is to conduct also the usual spring tour of the Berlin Philharmonic Orchestra.

During the temporary absence of the orchestra Berlin will, however, not be without visiting orchestral organizations of other towns, and the first as well as one of the most important foreign bands to be heard here is the orchestra from Helsingfors in Finland, which has a great artistic reputation. Its conductor is Robert Kajanus, and these sixty artists on their way to the Paris Exhibition will give us among other works some of their home productions, principally the compositions of the young Finnish composer Jean Sibelius, who, though he studied in Berlin, is as yet entirely unknown here.

Karl Doppler, the well-known Wurtemberg court conductor, died at Stuttgart yesterday of influenza. He was born at Lemberg in 1826, and, like his brother, the composer Franz Doppler, started his musical career as flute virtuoso. As such he gained success in London, Paris and Brussels. Later on he became conductor at the Budapest National Opera, and since 1865 he lived as court conductor in Stuttgart.

Kapellmeister Thienemann, who was for some years conductor at Kroll's in Berlin, has been appointed court conductor at Gotha, his native city.

Henry Viotta is about to start a new German opera undertaking at The Hague.

Ovide Musin, who has not been heard in Berlin for many long years, writes to me from Liege that he will give a concert here at the Beethoven Saal on April 19, in conjunction with his wife.

Henry Wolfsohn sails to-day for New York on the Kaizerin Victoria.

Among the engagements he made for Germany for American artists are: Josef Baernstein, the basso, on a three years' contract with the Hamburg opera house as first bass.

A tournée of thirty concerts through Germany for the opening of 1901 for Mr. and Mrs. Henschel, managed here through the concert direction of Jules Sachs.

For America, besides the already announced Kreisler (who is at present dangerously ill with influenza) and Prof. Becker, also Mrs. Rose Ettinger for January, February and March, 1901, in the United States and Canada, and Miss Augusta Cottlow, the pianist, who will arrive in the United States early next season.

Rudolph Aronson, who is at present in Italy, has procured an option on Giordano's "Fedora" from Sonzogno for the United States.

Among the callers at this office during the past week were Mrs. Selina O. Cottlow from New York; Herbert Fryer, a pianist from London; Ossip Gabrilowitsch, the great Russian pianist, who is about to start on a short tournée through Holland; Miss Ollie Torbett, a violinist from New York, and Mrs. Théa Dorreé, who will shortly be heard here again as Carmen.

#### Cleveland Orchestra.

THE Cleveland Symphony Orchestra closed its concert season on the 20th. Mark Hambourg played the D minor Rubinstein Concerto with tremendous effect, and the orchestral suite by Howard Brockway made an excellent impression. It is now understood that these concerts will be continued next year, and for the good of musical Cleveland we hope that this is already arranged.

#### Success of a Bendheim Pupil.

MISS CLARA WEINSTEIN, a pupil of Max Bendheim, sang the second soprano solo at the recent performance of "Les Beatitudes," by the New York Liederkreis at Carnegie Hall. Her singing pleased a great many people in the audience, and the quality of her voice also appealed to the critics. The following is an extract from the New York Staats Zeitung of March 26: "Miss Clara Weinstein made a very favorable impression. She possesses a soprano voice of very sympathetic quality and ample carrying power; moreover, she sings with great taste."

#### Marteau at the New York College of Music.

HENRI MARTEAU will play at the New York College of Music on Thursday evening, April 5, two sonatas by American composers, Messrs. Bruno Oscar Klein and Schoenfeld. He will be assisted by Alexander Lambert and August Spanuth.

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17 RUE DE LONDRES,  
BRUXELLES, March 19, 1900.

**T**HE sudden death of M. Oscar Stoumon, director of the Théâtre de la Monnaie, produced profound emotion in the artistic world of both Paris and Bruxelles. In spite of his being at the end of his career, and that his recent resignation definitely removed him from the stage he directed for over twenty years, his disappearance before the voluntary retreat was the more cruel and unexpected.

He was born in Liege the 20th of August, 1836. After having completed his musical studies in Liege under Fr. Wanlon he established himself first as manufacturer, then came to Bruxelles to have his try at journalism and the theatre. He was a reporter for *La Chronique* and *La Gazette*, writing also several comic operas which were given at the Monnaie, "Pohæde" (1860), "L'Orco" (with L. Hymans, 1862), then a series of ballets-pantomimes which were well received—"Le Naufrage," "Les Belles de Nuit," "La Madone." At the same time he gave several comedies at the Galeries, of which one especially, "La Grève" obtained a signal success. He collaborated also to the *Guide Musical*, as theatrical critic. He became director of the Monnaie in 1875 with M. Calabresi, and excepting an interregnum of four years occupied by the direction of Verdhurst and Dupont-Lapissida, he retained this position until his death.

As director he mounted "Aida," by Verdi, of which the Monnaie had the first rights in French; "L'Herodiade," of Massenet, which inaugurated the series of unedited works; "Sigurd" and "Salambo," of Ernest Reyer, several works of Wagner, whose French version was risked

for the first time at the Monnaie; "The Meistersinger," "Siegfried," "Tristan and Isolde" and "the Rheingold"; the classic repertoire, "The Magic Flute," of Mozart, Weber's "Oberon," Gluck's "Orphée," and the works of Belgian composers, "Georges Daudin," "La Bernoise," by Emile Mathieu; "Maitre Martin," "Princesse D'Auberge," and "Thyl Mleuspiegel," of Jan Blockx. One cannot forget to mention also the rare good fortune which was his in the choice of young artists.

Some of the names which shine to-day on the lyric stage owe their first success to his clever direction, among them Mmes. Caron, Calvé, Raunay, Soulaçoix, Renaud, &c. To sum up what at certain moments may have been the feebleness and hesitation of Stoumon his name will remain indissolubly linked to those of Dupont and Lapissida, attached to one of the most glorious and fruitful periods of Bruxelles' theatrical history. His funeral took place amid an extraordinary crowd of artists from all parts. The Conservatoire of Bruxelles, the theatre and musical societies were represented. Numerous wreaths were sent by the Bruxelles theatres, the Opéra and the Opéra Comique of Paris, and by Mme. Caron, M. Gresse, Renaud, &c. The remains were interred at Laeken.

I assisted last Monday evening at the third of the series of four historical violin recitals, given by César Thomson the séance king, devoted to violin literature at the end of the eighteenth and the beginning of the nineteenth centuries. Selections of Viotti and Mestrino, written in the regular style of the eighteenth century, opened the recital. A beautiful Largo of Stamitz contrasted with a Capriccio of Pichla, Fantasia of Paganini and a Mazurka of Wieniawski all abounding in mechanical difficulties, musical acrobatics, which with his really extraordinary technic he rendered with a verve "en diable." Fragments from Ernst, Beriot and Vieuxtemps of less sustained interest in the style of the period closed the séance. I came away with the impression of having heard a wonderful technician, a master of the bow—but not a great artist.

This was especially apparent to me in the Andante of the Beethoven concerto, played as an encore to the Paganini number, and which with piano accompaniment lacked grandeur, breadth and style. What a difference between Ysaye's rendition not long ago and this one of Thomson's. One could wish also that the eminent virtuoso would try and keeps a little in tune. He is so often off the pitch!

Charming séance given by the Zimmer Quartet on Thursday the 1st of March. Owing to the sudden in-

bility of the artists previously engaged for this recital to fill their engagements the young artists repeated the Quatuor of Mozart in D minor, and the Quintet of Brahms (assisted by M. Gietzen, altist), both of which they gave at the opening audition. Besides this they played Beethoven's F minor Quartet, op. 95, which, though good in many ways, lacked assurance and breadth. What improvement, however, to be noticed in the work of these young artists, both in the Mozart and Brahms numbers! The former, charming in its delicacy, its finesse and grace, was played à merveille, while the Brahms sparkled with brilliancy, precision and life. The last one of the series of these interesting concerts takes place on Thursday next, the 22d of March.

I attended last evening a lecture given by M. Charles Morice at the Maison d'Art, having for subject "Iphigénie, from Euripides to Goethe," the remarks of the lecturer being illustrated by poetry and music. Having neither the time nor the space to give a full résumé of this most interesting lecture, I will simply state that M. Morice, who is a man of great erudition, presented his subject in a very pleasing and instructive manner, and the young artists, who illustrated his words by scenes from Euripides, Racine and Goethe, all pupils of Mlle. Tordens, the celebrated teacher of declamation at the Bruxelles Conservatoire, acquitted themselves most admirably. Especial mention must be accorded to Mlle. De Nys, whose beautiful voice, clear diction and marvelous dramatic power secured for her a well merited success.

The musical part of the illustrations was given over to Mmes. Bastien and Collet, who sang fragments from Gluck's "Iphigénie en Aulide" and "Iphigénie en Tauride." Mme. Bastien made a great impression by her sculptural beauty, her imposing stage presence and beauty of gesture in spite of a voice uneven in register and difficulty in emission, faults whose correction imposes itself. Mlle. Collet, whose voice they tell me was, three years ago, beautifully clear and pure, has certainly lost greatly, for the tremolo in her voice is now positively painful, and what is worse yet is that she often, very often, forgets to sing in tune. Both these artists are pupils of Mme. Cornely's, the well-known vocal teacher at the Conservatoire.

The first concert of the Association Artistique under the direction of M. Van Dam, will take place next Wednesday, the 21st of March, at the Grande Harmonie, the soloists assisting being M. Ovide Musin, professor of violin at the Liege Conservatoire; Mme. Musin, cantatrice, and M. Marix Loevensohn, 'cellist. L. D. S.

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# Musical . . .. People.

An open meeting of the Westchester Woman's Club was held March 21.

The Hopewell Music Club, of Franklin, Ind., gave a concert on the 17th ult.

The annual meeting of the Woman's Club, of Le Roy, N. Y., takes place April 2.

Fred. C. Hahr's pupils gave a concert at his studio, Richmond, Va., March 21.

The Matinee Music Club, of Menominee, Mich., has a membership of twenty-five.

W. C. Ott, the musical director, has organized an amateur orchestra at Scranton, Pa.

A recital was given by pupils at the Conservatory of Music, Pueblo, Col., March 23.

Raymond V. Gould gave a violin recital at College Chapel, Dixon, Ill., on the 21st.

The Crystal Spring Glee Club, of Hazleton, Pa., has effected a permanent organization.

The Athene Club, of Denver, Col., has formed a chorus under the direction of Oette King.

Arthur H. Turner has been engaged as organist of the Unitarian Church at Springfield, Mass.

A complimentary concert was given to Prof. Frank W. Chace at Jacksonville, Fla., on the 27th.

A matinee musicale was given by pupils of Mrs. Walter Reed, March 13, at Arion Hall, Portland, Ore.

At her concert, in Alfred, N. Y., Miss Ethel Middaugh was accompanied by Miss Alberta Crandall, of that place.

Miss Florice Chase, of Meriden, Conn., is to be one of the soloists at the Connecticut M. T. A. the second week in May.

Burlington, Ia., is getting musical. Another concert is being organized, to consist of a vocalist, a pianist and a violinist.

The thirty-second recital of the Friday Musical Club, of Dubuque, Ia., took place last week at the residence of J. K. Deming.

W. V. Havens, of Syracuse, N. Y., is to sing Don Caesar in the forthcoming production of "Maritana" by the St. John's choir.

The pupils of Mr. and Mrs. Goodsell gave a musicale in the Close Hall Auditorium, Iowa City, Ia., about the middle of March.

The fourth conservatory recital of the School of Music in the Eastern Indiana Normal University, Muncie, Ind., was given on the 23d ult.

Miss Dickerman's pupils held their fourth musicale on the 17th ult., at the home of Mrs. O. A. Lamoree, in West Fourth street, Oswego, N. Y.

A vocal quartet has been organized at Amityville, N. Y., by Rev. E. S. Wright, Charles W. Hawkins, Elmer W. Davis and Charles O. Ireland.

Miss Anna Carlton, a daughter of Judge A. B. Carlton, was presented to the music loving people of Terre Haute, Ind., by Prof. J. H. Kowalski, on the 20th ult.

The regular meeting of the music department of the Fortnightly Club was held at the residence of Mrs. Charles Berdell, Summit, N. J., on the 23d ult.

The piano pupils of Miss Cynthia R. Smith have formed a music club, which meets once a month at the studio of their teacher on Lamar street, Nashville, Tenn.

The choir of Plymouth Church, Syracuse, N. Y., is composed of Miss Mabel Marvin, Mrs. Griffin Lewis,

Joseph Bayette and A. L. Jones. Miss Elizabeth Pitkin is the organist.

The first of a series of song recitals was given by pupils of George Chadwick Stock in his studio, New Haven, Conn., Tuesday evening March 27.

A prize of \$25 in gold will be awarded to the member of the chorus selling the largest number of tickets before noon of April 27 for the Utica, N. Y., music festival.

The German singing societies of Fairhaven, Whatcom, Seattle and Tacoma, Wash., held a festival on the 18th ult., under the auspices of the Tacoma Saengerbund.

Mr. and Mrs. Wiley Templeton gave an informal musicale on the 17th ult., at their home, 1015 Ridenbaugh street, St. Joseph, Mo., in compliment to Miss Lulu Parker, of Peoria, Ill.

Miss Beulah Chase Dodge, Miss Marion Manning, Jack Wells, Alfred Durston and Frederick Stout took part in the concert given at Richard José Ferrer's studio, Williamsport, Pa., last week.

A concert was given at Saratoga, N. Y., under the auspices of the Schuylerville High School on the 23d ult. by Mr. and Mrs. J. Martin Gray, Miss Edna B. Mills and George Y. Meyers, of Saratoga.

The second musicale given this season by Miss Corson, teacher of the voice, and Miss Butler, teacher of the mandolin, banjo and guitar, took place at Masonic Hall, Port Richmond, N. Y., on the 16th ult.

In Reading, Pa., a choral society has been organized. President, George T. Hawkins; vice-president, Mrs. Mary Douglass; secretary, Daisy Adams; treasurer, Mrs. Harry Scott; director, Prof. E. A. Wilbur.

At the lecture of Dr. E. O. Guerrant, in Salisbury, N. C., recently, the music was furnished by several of Prof. W. H. Neave's pupils, assisted by the professor and Lonnie Gaskill, Misses Sophie Klutz and Mary Murphy.

A musicale was given at Dixon, Ill., by Clarence E. Krinbill, for his pupil, Miss Mabele Barlow, pianist, assisted by Miss Carrie Smith, vocalist; Mrs. A. G. Burnham, reader; Miss Josephine Gamble, violinist, on March 16.

The date of the St. Cecilia Society's concert at Charlotte, N. C., was changed from April 3 to March 31, on account of Mrs. Ryder not being able to secure The New York Ladies' Trio, Lilian Carlsmith, contralto, for the former date.

The Schumann Choral Society was organized at Altoona, Pa., March 20, in the rooms of the Orchestral Society, by the election of officers: President, Miss Hicks; vice-president, Miss Trout; secretary, Miss Slayman; treasurer, Miss Snyder.

The twenty-seventh organ recital and concert, under the direction of Edgar Belmont Smith, in the Second Presbyterian Church, Amsterdam, N. Y., on the 21st, was participated in by Miss Georgine Munro, Thomas Neville and Emil K. Janser.

Mrs. Inez Parmater announced two Lenten musicales, to be given at Saginaw, Mich., on the evenings of March 28 and April 5. She will be assisted by Francis McClenan, of Bay City; Bertram Schwahn and D. Stanley Gaines, accompanist.

H. L. Wilson, pupil of Eugene Plowe, will give a song recital on Thursday evening, the 29th, at the Peoria Conservatory of Music, Peoria, Ill. He will be assisted by his teacher, Harold Plowe, Frank T. Miller, Miss Burkhalter, Mrs. W. T. Wookey and Mrs. Smith.

Three organ recitals will be given by Henry W. Davis at the First Reformed Church, Syracuse, N. Y., during the latter part of Lent; and on Good Friday afternoon the choir, under the direction of H. E. Cogswell, will sing Dudley Buck's cantata, "The Story of the Cross."

About two hundred invitations were sent out to the Faust recital, given by Miss Lillian Drake, at Currier Hall, Toledo, O., on the evening of March 22. The recital was given under the direction of Professor Poulin, and those assisting were: Mrs. H. W. Dachtler, Miss Nellie Goodwin, Miss Grace Keeler, Prof. J. B. Poulin, Waldron Laskey,

Miss Jeanette Clouse, Miss Alexandria Baer, Miss Lil'ian Trost, Arthur Trost, Joseph F. L. Uhl, Philip Steinhauer, Rudolph Speil, Charles Goeldner.

The Monday Musical, of Savannah, Mo., met on the 15th with Mrs. Mary S. Russell. The day was devoted to American composers and was in charge of Misses Berryhill and Terhune.

The choir of the First Presbyterian Church, Newburgh, N. Y., will after May 1 be under the charge of Mrs. W. C. Belknap, the organist, and will be composed of William H. Coldwell, basso; Mr. Stotesbury, tenor; Miss Miller, of Cornwall, soprano; Miss Clara L. Shaffer, alto.

Mrs. Clarence B. Nowlan, of South Norwalk, Conn., is training fifty mixed voices to present the cantata "May Queen," in Danbury, the coming season. Mrs. Nowlan has several large classes in voice culture at Ridgefield and Danbury. She is a pupil of Mrs. Edmund Severn, of New York city.

The Woman's Club, of Dover, N. H., recently gave a musicale. Miss Adelaide Hurd, Mrs. Charles E. Hodsdon, Miss Hodsdon, Miss Estella Patterson, Mrs. Harry L. Additon, Miss Bessie Parker, Mrs. George A. Tolman, Miss Grace Wiggins, Miss Grace Livezey, Miss Grant and Miss Christine Fogg took part.

After May 1 Miss Gorse will be the organist and director of music at St. Paul's Church, Newburgh, N. Y. F. C. Iglehart, Jr., will be the basso of the quartet, Mr. Guthrie tenor and Miss Lizzie Hewitt contralto. Miss Gorse has been the organist and conductor of music at the Church of the Corner Stone for fifteen years.

A new musical organization has been formed in Boonville, N. Y., called the Choral Union. It is composed of the members of the Melba Ladies' Chorus and Lotus Glee Club. The following officers were elected: President, Charles G. Cavanagh; vice-president, Mrs. Evan Oldfield; secretary, Helen Cavanagh; treasurer, Irene Griffith.

The participants in the concerts to be given under the direction of Thomas Impett, at the spring festival, in Troy, N. Y., are Miss Eva Pilling, soprano; Miss Marie Keller, contralto; Thomas Impett, tenor, and Martin F. Looney, bass. Miss Alice C. Gillies will be the mandolin soloist, with Miss Margaret M. Gillies and Miss Clara Morse, accompanists.

The North Newark Musical Club, of Forest Hill and Woodside, N. J., has elected the following officers: President, George Vogelsberg; vice-president, Robert Lauer; secretary, Miss U. M. Wittmann; treasurer, Miss C. S. Wittmann; guards, E. E. Marshall and J. T. Platt; librarian, Otto Lau; trustees, F. T. Carragher, F. E. Carrigan and A. A. Zimmermann.

Mrs. John G. Stetekewill will give several individual pupils' recitals in the near future at her studio, 123 Terrace avenue, Grand Rapids, Mich. The first will take place Thursday evening, April 5. Miss Frances Haire will be the soloist and Miss Mary Aldworth will assist with vocal numbers. The second recital will take place about April 19. Miss Edith Shattuck will be the soloist.

The two hundred and second recital of the Nebraska Conservatory of Music, Lincoln, Neb., was given by Miss Anna Gertrude Childs, soprano, assisted by Miss Lucy Haywood, pianist; Clemens Movius, bass; A. Alton Hadley accompanist, in the Recital Hall, March 8. A week later, on the 17th, the two hundred and fourth recital was given, when a Bach program was rendered.

One of the most enjoyable events of the season was given on the 23d ult. at Petersburg, Ill., by the Monday Musical Club, at "The Oaks," the residence of Mr. and Mrs. Gaines Greene. Mrs. Watkins, Miss Lewis, Miss Greene, Mrs. C. C. Frackelton, Miss Bennett, Mrs. J. M. Smoot, Mrs. T. J. Stevenson, Mrs. Ada Berger, Mrs. Charles Nusbaum, Miss Walker and the club chorus took part in the program.

A small musical club has been formed at Louisville, Ky., and will meet with Mrs. Robert Bingham every other week. The present members of the club are Mrs. Robert Bingham, Mrs. Edward Mullen, Miss Virginia May, Miss

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Katherine Reid, Miss Linda Lee, Miss Abbey Goodloe, Miss Margaret Wilson, Miss Maud Ainslie and Miss Mitie Cowling.

The organist at the recital given at the Congregational Church, Montclair, N. J., on the 22d ult., was R. Hunt Ingdon Woodman, of the First Baptist Church, New York. He was assisted by Adele Laeis Baldwin, contralto. The organ is one of the finest in the State. Another recital will be given April 6, when Charles Taylor Ives will appear as organist, assisted by J. H. McKinley, tenor.

A recital was given by the teachers of vocal and instrumental music of the university, Vincennes, Ind. The soloists were well-known musical students of Vincennes, only two not being residents—Mrs. Blanche Hollingsworth and Miss Myrtle Harte, of Bruceville. Both of these young ladies are studying under Miss Berry. Miss Fayette Smith, Miss Anna Laura Simpson, and Miss Martha Purcell also took part.

The Arion Singing Society, of Jersey City, N. J., has just closed the twenty-fourth year of its existence. Among those who participated at the last concert were: Mrs. H. W. Schaefer, Mrs. Broich, Miss Emma Pelat, Miss Minnie Phillips, Miss Henriette Lutjens, Miss Lillian Poetz, Miss Anna Tonnies, Miss Elise Mussehl, Miss Hedwig Draesmer, Miss Lillian Heinsoth, Miss Toni Lieber, Miss L. Barthel, Miss I. Loges, Miss A. Schoen.

The fifty-fifth recital of the Virgil Clavier School, Frank L. Rankin, director, was given by Miss Annie C. Holmes on the evening of March 23, at Portland, Me. Miss Holmes is one of the faculty of the school, and so many people had expressed a wish to hear her play, it was found that Recital Hall would not hold them; so she repeated the recital the following evening, the hall being filled on both occasions. Miss Holmes was one of the soloists at the last meeting of the Portland Rossini Club.

Rehearsals are being held by the members of the First Baptist Church choir at Pittsfield, Mass., for the cantata, "The Ten Virgins," which is to be presented at the church on the evening of April 30, under the direction of Choir Director A. V. Brander. The chorus will consist of about fifty voices. The soloists are: Miss M. Estelle Chapin, Miss Florence L. Conger, Miss Sadie Johnson, Fred T. Francis, Fred. Dunham and John Maguire; organist, A. S. Wilner; piano accompanist, Miss Flora Cogswell.

The Choral Union, of Doylestown, Pa., has elected officers as follows: President, Rev. James R. Groff; vice-president, Hugh B. Eastburn; secretary, Miss Louie Butler; treasurer, Miss Jane Watson. The following committees were appointed: Executive Committee—Henry A. James, Rev. E. M. Jeffreys, Mrs. Laura Keeler, C. D. Hotchkiss and Mrs. S. A. W. Patterson. Admission Committee—Dr. C. L. Siegler, Eugene S. Shuman, Harvey S. Kiser, Mrs. H. O. Harris and Miss Miriam Watson. Music Committee—James G. B. Hass, Miss Ruth B. Perkins, Mrs. Madeline M. James, Frank J. Gerlitzki and George P. Brock.

At Tacoma, Wash., March 14, the choir of the First Presbyterian Church, under the direction of Charles O. Bates, gave its first annual concert, assisted by Olof Bull, violinist, and Charles Derbyshire, bass. Mrs. Clinton McDaniels was organist. Members of the choir are: Sopranos, Mrs. Charles O. Bates, Miss Clara Fisher, Miss Etta Chapman Bates, Miss Florence Cushin, Mrs. C. C. Johns, Mrs. W. O. Helm; altos, Miss Rose Elendor Manning, Mrs. Edward Shull, Miss Gertrude McRae, Miss Helen Holmes, Miss Terry Triffett; tenors, George, F. Walker, Mr. Everett, Donald McPherson, Claude Weeks; basses, Ralph Stacy, Mr. Parks, R. Holmes, Randall Williams.

"The Creation" was sung at Denver, Col., on Thursday, the 22d, under the direction of George F. Brierley. The soloists were Mrs. C. J. Scott, John T. Holbrook, George L. Bradbury and F. W. Brierley. Henry Houseley was at the organ and Fannie Bell Slocum at the piano. The chorus was admirably trained and well balanced. The members of the Brierley chorus are Miss Lola M. Albertson, Mrs. J. D. Armstrong, Miss Katherine May Arm-

strong, Mrs. L. V. Benton, Mrs. A. M. Briggs, Miss E. C. Briggs, Mrs. Isa S. Donaldson, Miss Nellie M. Hupp, Miss Maud E. Livingston, Miss M. Ruth Livingston, Miss Myrtle McKissick, Miss Louise A. Merrill, Miss Alice D. Miller, Miss Buelah Gertrude Mitchell, Miss Grace A. Plank, Miss Daisy B. Reid, Miss Stella Reidnour, Miss Maytee Roszell, Miss Jennie Simonton, Miss Bessie M. Slater, Mrs. Libbie Stanton, Miss Lillian B. Stone, Miss Mayme Elinora Terry, Miss Elena H. Thompson, Mrs. I. F. Wardell, Mrs. R. H. Beggs, Mrs. Louise Brown, Miss Mary W. Brown, Miss Mary I. Brubaker, Miss Mary G. Donnell, Miss Cora B. Gillaspay, Mrs. Adele M. Gist, Miss G. Harry, Mrs. Anna Thayer-Jenkins, Mrs. C. M. Keana, Miss Mabel L. Lonsdale, Mrs. H. Lord, Mrs. Margaret S. Mendenhall, Miss Bessie Miller, Miss Laura O. Plank, Miss Roselia S. Plank, Miss S. Hobart Quinn, Miss Linie E. Rhodes, Miss Alice Rundell, Mrs. Cecelia Terry, Miss Libbie L. Thompson, Miss Elizabeth Williams, Charles Donnel Armstrong, Roland H. Blanchard, John Bond, P. A. Davis, J. S. Donaldson, A. M. Gillaspay, John T. Holbrook, John E. Jenkins, H. R. Karcher, H. Lord, Charles A. Lotz, E. W. Meyer, W. C. Mitchell, Fred C. Reinhold, Charles E. Smith, Samuel G. Tracy, George L. Bradbury, Charles S. Brierley, George F. W. Brierley, Will O. Brubaker, J. E. Burchinell, W. S. Chambers, James R. Donaldson, H. M. Hastings, William Hopkins, H. W. Lindemann, Frank M. Livingston, Archie G. Miner, Willis G. Miner, J. C. F. Robb, A. D. Toliaferro; accompanist, Miss Fannie B. Slocum.

### Gabrilowitsch.

THE recital of Ossip Gabrilowitsch, the renowned pianist, at the Singakademie, Berlin, March 2, presented a very remarkable program, which we herewith reproduce:

Orgel, Präludium und Fuge, A moll.....Bach-Liszt  
Variationen, F dur.....Beethoven  
Carneval, op. 9, No. 3.....Schumann  
Nocturne, op. 9, No. 3.....Chopin  
Etude, C dur.....Chopin  
Polonaise, As dur.....Chopin  
Nocturne, Cis moll.....Tschaiowsky  
Intermezzo, As dur.....Cui  
Gigue à l'antique.....Leschetizky  
Valse lente.....Gabrilowitsch  
Marche Militaire.....Schubert-Tausig

It would be a great treat to have this same program played here by this artist when he comes next season. The Berlin papers are unanimous in their praise of the work done by Gabrilowitsch and his audiences were overwhelmed with the quality of piano playing he exhibited. He is now playing in Holland.

### Broad Street Conservatory of Music.

Miss Hanna M. Wismer gave a piano recital in the concert hall of the Combs Broad Street Conservatory of Music, Philadelphia, Pa., on Wednesday evening March 28. She was assisted by Mrs. J. W. Groff, soprano; Miss Althea Cushing, violinist, and Miss Louise De Ginther, accompanist.

Miss Wismer acquitted herself in an able manner, and showed herself strong in technic. The program was varied and interesting.

Prelude and Fugue in D.....Bach  
Sonata, op. 31, No. 3.....Beethoven  
Vocal solo, Repentance.....Gounod  
To Spring.....Grieg  
Erotik.....Grieg  
Impromptu, op. 90, No. 4.....Schubert  
Vocal soli—  
The Nut Tree.....Schumann  
Who Is Sylvia?.....Schubert  
Etude, op. 25, No. 1.....Chopin  
Impromptu, op. 36.....Chopin  
Valse Posthume.....Chopin  
Liebestraume, No. 3.....Liszt  
Vocal solo, Jewel Song.....Gounod  
Sonata for piano and violin, No. 4.....Mozart

### Ida Mampel's First Recital.

LITTLE Ida Mampel, the ten-year-old daughter of Mr. and Mrs. Charles Mampel, of New York, gave a piano recital at Mendelssohn Hall last Thursday evening.

As stated in the last issue of THE MUSICAL COURIER, little Ida made her debut with the Kaltenborn Orchestra at the St. Nicholas Garden last summer, playing at the time the first movement of Mozart's D minor concerto, with a Cadenza added by Hummel. Before that great audience the small girl scored a success, her playing appealing especially to musical people.

Since that appearance, friends have urged that the little girl give a recital, and, after months of preparation, these friends were invited to purchase tickets for the event, and from the size of the audience it was evident that no one shirked his (or her) responsibility. Unlike many similar concerts, the sale of tickets to hear little Ida covered all the expenses and more. And, as for the flowers, admiring friends sent, it required one coach to carry the baskets and bouquets to the Mampel home.

That Ida Mampel is a child rarely gifted must be clear to all who witnessed her performance on Thursday evening. She has the wrist development of a strong woman. Her touch is big, full and crystalline, and aided by her remarkable fingers and hands, her octave playing is astonishing. Aside from her technical equipment, the girl plays with expression almost elfish in its turns, marks and pauses. This applies especially to the "Rondo Capriccioso" of Mendelssohn, and the Hummel Cadenza in the Mozart concerto.

Last Thursday evening Ida played the first movement of the concerto accompanied by a string quintet. Her other numbers were "Etude Mignonne" (Schutt), "Chanson du Amour" (Sternberg), "Mazurka" (Godard), "Chant du Voyageur" (Paderewski), "Tarantelle" (Raff), "Consolation" and "Liebestraum" (Liszt), "Marcia Fantastica" (Bargiel), Nocturne, op. 9, No. 2 (Chopin), and the same composer's Polonaise, op. 26, No. 1. The "Marcia" of Bargiel had some artistic changes by Josef, and these little Ida played as if she understood their importance.

That the task imposed upon the child was not too severe was revealed in the bright eyes, rosy cheeks and merry laugh as she met the inquiry: "Are you tired." She was a bit tired. Of course, the girl's playing was received with enthusiasm, and after the recital friends surrounded her and congratulated her parents.

### Miss J. Leone Rhoades.

Miss J. Leone Rhoades, of the Combs Broad Street Conservatory of Music, whose piano recital was favorably criticised in last issue of THE MUSICAL COURIER, was again heard in a private musical on Saturday evening of last week. For one so young, Miss Rhoades has a promising future, and many friends are watching with interest her progress in piano playing.

Her tone is full of warmth and color, her execution clear and distinct, her phrasing good and well marked. The unusual strength and force of character possessed by Miss Rhoades adds materially to the influence which her playing exerts over her audience.—MUSICAL COURIER.

As a student Miss Rhoades showed fine training and unmistakable talent, acquitting herself throughout the wide scope of her selections in a manner that could not but reflect pride upon herself, satisfaction to her teachers and marked pleasure upon her audience.—Philadelphia Inquirer.

She made many excellent points in each number, playing not only exceedingly well technically but also artistically.—Philadelphia Record.

Miss Rhoades is a well trained pianist, whose artistic and personal popularity is extending rapidly.—Philadelphia Press.

She possesses an adequate technic, an abundance of strength and bright musical intelligence.—Carlisle Volunteer.

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## Hans Winderstein.

**C**APPELLMEISTER HANS WINDERSTEIN, whose portrait is on the front page, at present in Leipzig, was born at Lüneburg, and received his musical education at the Leipzig Conservatory. After the completion of his studies he undertook a concert tour as a violin virtuoso, and later was concertmeister at Nice and Vienna. From 1888 until 1893 he conducted the Philharmonic concerts at Nuremberg, and from 1893-95 the Kaim concerts in Munich.

In 1896 he founded the orchestra bearing his name in Leipzig; he also arranged the now world-famous Philharmonic concerts in that city, as well as those of Halle and Magdeburg. He has made numerous successful trips with his orchestra to Dresden, Hanover, Berlin, Brunswick, &c., and conducted the summer concerts last year at Warsaw playing to audiences aggregating 150,000 people. He is also conductor of the Singakademie of Leipzig and in addition to his enormous capacity for work, still finds time for composition.

Hans Winderstein has all the requisites for a first-class modern conductor. His memory is phenomenal, and he has conducted without score all of Beethoven's symphonies, Mozart's in G minor and C major, Schubert's in B minor and C major, Schumann's in D minor, &c.; also many of Wagner's works, Weber's overtures, orchestral compositions of Liszt, Saint-Saëns, Massenet, Verdi and Tchaikowsky. Of the Americans the names of Burmeister, MacDowell and Kranich are to be found on his programs.

Winderstein starts next March with his orchestra on a tournee through Denmark, Norway and Russia, and will close at Warsaw, where he will no doubt gain like triumphs as he did last year.

In September of this year New York will have an opportunity of hearing Winderstein conduct a number of concerts. He will be under the able management of Norma Knüpfell, an American woman whose musical judgment and sound business ability augur well for the ultimate success of high-class concerts, which New York has been in need of since the death of Anton Seidl. Hans Winderstein has proved his ability as a great organizer, and is absolutely fitted to establish the long wished for Permanent Symphony Orchestra.

## Nevada Continues to Win Laurels.

**T**HE tour of Emma Nevada, like a golden trail, has created excitement and aroused enthusiasm everywhere. The Middle West has but echoed the sentiments of the extreme East, and the far West. It is the same story in all sections—the silvery voice and superb method of this favorite prima donna makes the task of the critic a simple matter, for it is not difficult to write when consummate art is limited with a lovely natural voice.

Louis Blumenberg, the 'cellist, and Seldon Pratt, the pianist, Mme. Nevada's associates, continue to divide honors with her. Following are some recent criticisms of concerts in Illinois:

The program, with several delightful additions, was rendered at the Grand last evening by Madame Nevada, with the assistance of Seldon Pratt and Louis Blumenberg, under the management of Charles L. Young.

The audience was an unusually appreciative and musically cultivated one. No part of the musical feast was wasted nor neglected.

Madame Nevada was most cordially received, and in response engaged in her efforts to please with all the ardor of her warm, imaginative nature. She sang in Burlington fourteen years ago, when she was just enjoying the first fruits of the world's recognition of her as a great artist. Her sweet, unaffectedness of manner charms the eye and inclines the ear to the pure melody of her voice. Her voice is of great range and the finest and clearest quality. One of its most admirable characteristics is the ease and perfection, without straining or effort, with which she executes the most difficult and exhaustive passages, trills and roulades. Her selections last evening were well calculated to exhibit the versatility of her powers and the imaginative quality of her mind as well, for she enters with almost childlike zest into the lighter veins of sentiment expressed, and responds as completely to the more serious. Her countenance is wonderfully expressive and assists in the interpretation of her songs. She is a coloratura singer of the first rank, and it would be difficult to find a singer who could render the particular style of music she had chosen for her numbers last night in a more perfect manner.

Those capable of judging declare Seldon Pratt a pianist of rare quality. His selections were highly classical exclusively, but he did not fail with any of them to win the hearty commendation of his audience. With the Toccata number, his last, he quite carried the audience away and could have had an encore to his credit if he had consented thereto. He was a very hard worked member of the little company, for not only has he three program numbers, but he plays the accompaniment for both Madame Nevada and the 'cellist, Mr. Blumenberg.

Mr. Blumenberg is a master of the 'cello and has reached a perfection of execution that is little short of marvelous. In the last number he played "Berceuse," by Renard. He appeared to get outside of himself and into the soul of the composition, and the audience was quick to note the change and to applaud most rapturously. In response to his first encore he played Rubinstein's "Melody."

The concert was one that will long remain a pleasant memory with those who heard it, and the wish is made that Madame Nevada will not continue to make her visits so angel-like in their "few and far-betweenness."—Burlington (Ill.) Hawk-Eye, March 23, 1900.

A large audience heard Mme. Emma Nevada at the Auditorium last night. She was assisted by Seldon Pratt as pianist and Louis Blumenberg, 'cellist. For two hours the listeners were entertained by as fine music as was ever heard here. Madame Nevada was the centre of attraction and her singing proved that the press has not lavished too much praise on her. She has a beautiful, clear voice, under splendid control, and so cultivated that it seems equal to every demand. The lightest, daintiest passages are delicately given. In the middle register the tones are sweet and full, while the extreme high notes are taken with delightful ease. The wonder of it all is her sustained power. This was splendidly shown in her last selection, where the trills and running passages were rendered with such fine effect. The singer is also expressive and at times dramatic. After every selection she was encored and the last one created such a pitch of enthusiasm that she was compelled to return. She sang "Home, Sweet Home," in response.

Messrs. Pratt and Blumenberg also pleased the audience by their fine interpretations.

A local musician contributes the following comment: "The concert of last night was undoubtedly one of the most artistic successes ever had in Galesburg. Never were the patrons of the Auditorium charmed with such notes as when Madame Nevada revealed the treasures of her beautiful voice and the fine art of her singing.

Those who went to the concert with the impression that they were going to hear an old singer returned from the stage were very much pleased to be disappointed. The voice of Madame Nevada is fresh, clear, pure, now sounding like a silver bell, now like a flute. In this she compares very well with Madame Patti of fifteen years ago. Her piano, sotto voce and pianissimo, her staccato and trills, her chromatic scales, are simply wonderful. Those who are studying the art of singing and did not hear Madame Nevada missed a lesson worth a great deal of money. Yet to appreciate well Madame Nevada and realize what a star of the first magnitude she is, one must hear her in the opera. There is great expectation in Paris of having her create the title role of Massenet's new opera. Madame Nevada expressed the probability of coming back to America next year with an opera company. This announcement is received with great pleasure by all admirers of the great singer.—Daily Republican-Register, Galesburg, Ill., March 21, 1900.

## Suggested by the E Minor Prelude of Chopin.

**F**ORM of woman, divine, divine.

(Oh, heart, longing heart,

Never to know thy rest.)

Seeking, seeking ever to hide

The worm that gnaws in thy breast.

Cold, snow cold to the heart of him,

Dead, dead sense to the love of him,

Lips like a flower bud never to bloom,

Never to open beneath the sun.

(Ah, me, for a life, a life,

Free, free and unconfined.

To love and wanton where'er I list—

Like the wind the wandering wind.)

—EGBERT W. FOWLER.

## Bach's Mass in B Minor Sung

For the First Time in America.

BETHLEHEM, Pa., March 27.



**A**MUSICAL event of unusual interest brought a number of visitors to Bethlehem to-day, who helped to swell the audience that crowded the great Moravian Church both afternoon and evening. This was the first complete production in this country of the mass in B minor of John Sebastian Bach, a composition on so large a scale as to be scarcely adaptable to use in actual worship, though it is so essentially religious in character that it ought not to be attempted outside a church. This huge place of worship of the Moravians has the proportions and appearance of a large concert hall, with a deep gallery at one end, in which is a fine organ. The effect of the music sung by the choir in the gallery is entirely devotional, and the congregation sitting in the pews below listened reverently as in church.

The performance was given by the Bach Choir, a local organization, under the direction of J. Fred Wolle, the organist. The choir consisted of about eighty voices, good singers, with a clear, musical tone that made their work quite as effective as that of a much larger chorus could have been. There was an adequate orchestra, and Mr. Wolle conducted from the organ desk, keeping his forces well in hand. If the separate vocal parts were not all equally trustworthy, their combined volume was most satisfactory and their execution admirable, and the great choral numbers that are the distinction of the mass were sung with fine appreciation.

The principal soloists were Miss Kathrin Hilke, of New York; Nicholas Douty, of Philadelphia, and Arthur Beresford, of Boston, with Miss Lucy A. Brickenstein and Mrs. W. L. Estes, of Bethlehem. There are obligato parts for flute, oboe, horn and violin, and all of these details had been carefully prepared. The orchestra was mainly made up of local players, and it was interesting to notice several young ladies among the violins.

The performance was ushered in by the choir of trombones from the tower, the chorus taking up in the last chord the appealing outburst of the "Kyrie." The opening chorus is followed by a duet for soprano, and this by another chorus, the whole of the "Kyrie" occupying about twenty minutes. This was immediately followed by the "Gloria," in eight movements, alternating solos with the chorus, which covered just an hour in the singing. At the close of this the audience quietly dispersed, and returned in the evening to hear the rest of the mass.

The work is of splendid dignity, very large and simple in conception, though often exceedingly complex in its musical construction, like a Gothic cathedral in music, as someone has called it. It is a great privilege to have heard it, and it is especially honorable to the people of Bethlehem that they made this grand music a part of the life of their community, and so are able to set an example and even to afford such privileges as this is to the residents of the great cities.—Philadelphia Times.

## Evelyn Ashton Fletcher in Newark.

**A**N interesting talk and illustration of the new kindergarten or Simplex method of teaching the rudiments of music to young children was heard by a number of women last week at Miss Craven's school, Newark, N. J. Miss Evelyn Ashton Fletcher was the speaker, and she displayed the new mechanical keyboard device, giving careful explanations of the method as the talk proceeded.

"Music without drudgery" was the keynote of the discourse, and the method is designed to aid the teachers in their work with pupils.

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## From Paris.

PARIS, March 18, 1900.

**M**ANY things have happened in the past few weeks after the fashion of happenings.

The Boers beaten, the opposite of which was to be hoped but not expected; the Comédie Française burnt down, or up, as the case may be; Père Didon dead; Benjamin Constant's son also gone out in a day; the father resigned from the Salon Commission; the opera "Louise," tragedy "Roi de Rome" and oratorio "La Terre Promise," three distinct types of art form given to the world by French genius; Lilli Lehmann, Carreño, Reichmann, Bauer and Risler as executants, on pedestals before kneeling publics, and the sixth American singer admitted to the Opéra Comique!

This last, though the least, will, without any doubt, cause the strongest frisson of interest to pass down the back of the largest number of musical readers.

It would really seem as if the art world had entered into combination with all things commercial in France to pat upon the back the sulking foreigner in view of the coming Exposition.

Certainly in these latter days most flattering favors have been heaped upon the foreign artist within the gates and without, hitherto unknown, nay impossible, even to Gallic complaisance.

The small concert program abounds in names certainly not upon the St. Germain Bottin. Each one of the owners is made to thrill to unmeasured and impartially distributed applause, one-half of which would have "wetted the parched lips" of the great Berlioz with heavenly delight.

The various orchestra leaders vie with each other in the "richness" of foreign talent upon their programs, to which the indigenes not only make no usual protest, but confirm with all possible means of noisy applause, supposed to be dear to the heart of the "barbare."

In the stores, on the street, in hotels, in studios, at composers' auditions, in theatres, newspapers—everywhere—the same deferential patronage is being bestowed with equal prodigality upon those usually *hors concours* of Parisian criticism—namely, all outside the frontier.

This is all not only all right enough, but wise; only this, the value of such "tacit inducement" would be infinitely greater were it offered a trifle more—judiciously; that is, a trifle less like the play of dear little innocent children spreading sugar on fly bread—in full sight of the flies.

Of all the beneficiaries of this co-incidental approval, the American singer has thus far fared most sumptuously.

Heretofore the Paris Opéra has been the promised land of the foreign vocal Philistine, while the Opéra Comique has been the treacherous Jordan flowing between.

Entrance within these sacred portals has always been but a mirage of broken hopes and shattered dreams, while the single exceptions who have gained the entrance have been heroes in American art annals. All this is suddenly changed.

American musical talent must have suddenly struck genius oil, or French doors and arms been oiled to its welcome, for certain it is that our young people, of varying talents and attainments are fording the "Jordan" *en masse*, while outside, whole regiments of expectant prima donnas are girding on their life preservers and ranging themselves along the banks—of a river which bears no longer upon its bosom the terrors of the impossible.

Will it be believed, some are even beginning to express a sort of contempt for a feat so easy of accomplishment (the *touquet* of the American), and preparing to land on the Canaan proper, without so much as a vault over the holy stream.

Here are Courtenay, of St. Louis; Thompson, of New Orleans; Relda, of San Francisco; Whitehill, of Chicago; Doria, of New York, and now again, Garden, of Chicago—all safely deposited in the archives of Paris Opéra Comique fame. Meantime, a fledgling American artist has but to land at a city depot *en passant*, in order to be invited as "guest," without time being given for so much as shaking the dust off the deplorable foreign accent which gives to Parisians the nearest approach to sea sickness they can ever know.

It is a bad wind that blows no one good, and even a wind which blows both hot and cold may be sometimes serviceable.

Enough is not known or realized outside of Paris of the immense amount of creative talent that abounds in the city, and of the tremendous output of created works which takes place here in a season.

The opposite of this is not realized either, that is, the extent to which grafting, sponging and purchase are indulged in by countries not possessed of such fecundity.

Aside from the "three types of art forms" suggested above, there has been presented here since the commencement of this season a solid mass of plays, tragic, comic and semi-so, of opera, opera comique, comic opera, vaudeville, revue ballet, and music, instrumental and vocal, that is astonishing when contemplated as comparison.

All these products are not of equal value, it is true; all will not be immortal, some have been even unattractive, but all of them have at least been conceived and brought forth here, fresh and new and first hand. Creative thought has made and chosen, mounted, dressed, painted, rehearsed, studied, assimilated, and offered views of art work never before seen or known.

Most of them have been making big money for their directors, many have been, or will be, translated to carry national fame and glory into distant lands. Some, untranslated, will carry native artists beyond the frontier.

Most of them have cost prodigiously of unpaid effort and untiring exertion. The Government has paid immense sums simply that art might be glorified.

The primal aim of such outlay is, naturally, national glory. But it must be said (quite apart from the little *arrière pensée*, above indicated) that large hospitality has been extended to foreign talent, executive and creative.

This last, not only by directors, who have the power of suppression, but by the public, which has been liberally educated by such directors.

Foreigners should reflect upon these things, for that way lies internationality. And that internationality *must* come is no lie.

Carreño is a product of the Paris Conservatoire. She was laureate of the same years as Marie Roze.

Safe to say that bird of more gorgeous plumage never left the gray stone cage of artistlings. She is one of a large number of celebrities who serve to show that while class work may produce a monotonous superiority of excellence with ordinary talent, it does not suppress the flight of real genius where such exists.

At all events, the woman with a Spanish *fi*, shook the dry bones of public and piano on the occasion of her recent cyclonic flight through the city of fast and finesse. "Cyclone" is the only word that expresses it.

It was amusing to see the drowsy Erard audiences sit up in their bath chairs, and rub their eyes open, when the pianist poured out some of her illuminated orchestra effects over the place. There is nothing to be done with an audience that she did not do. "Nobody had anything left to say except, perhaps, those who hold with 'prayer-meeting' folk"—that all which is alive is bad! There were, indeed, a few who said as much in this case; but even they themselves did not believe it, and only said it to earn the worth of their critic money for that week.

Carreño fairly carried away her hearers; and the only real enthusiasm is that which carries away. The other kind is only plain every-day thinking, and may or may not be so. It is as the difference between admiration and love.

Lilli Lehmann had a similarly big reception, but it was of another kind. It was eminently respectable, traditional, and ought-to-be-so-seeing-that sort. People spoke of her method, her piano, her crescendos, her musicianliness and her expressiveness. Nobody said, "I never felt like that before." Still she is an exceptional vocalist.

Mr. Reichmann, of the Vienna Opera, had his share of approval.

The "Don Quichotte" of Richard Strauss caused much comment and excited a veritable interest among the critics by its extraordinary and varied effects, which were new, indescribably audacious, varied and fantastic as was the imagination of the Spanish novelist. His *Vie d'un héros* and his directing came in for their share of comment and criticism, all more or less favorable to the distinguished foreigner.

M. Hugo Becker came into evidence on this and other concert occasions of the week, as violoncellist of high merit.

Delna promises to undertake "Carmen" at the Opéra Comique, as well as the role of fairy in "Hänsel and Gretel." Her return to this Academy dashes many hopes; of those already in there, of those who had hopes of "guesting" and of students "all ready" waiting a vacancy.

Miss Mary Garden, who has just been received at this house, was in Chicago a pupil of Mrs. Robinson-Duff, and, although it is said a pupil of Trabadelo and Fugère besides, went from Mrs. Duff's studio to the Opéra Comique. More later, of addition or correction.

Miss Courtenay (Thomas) went in from the studio of M. del a Nux. Miss Thompson and Mr. Whitehill from M. Sbriglia, Miss Relda (Adler) from the studio of Mme. Colonne, and Mlle. Doria (Klaus) from Marchesi. Thus Fate distributes her favors.

The next candidate for Opéra Comique favors is a Miss McFarland.

It is to be hoped that in the resurrection of the "Comédie Française," the phoenix may bring several reformations in its beak.

For instance, the fortunate crowd who lined the outside walls at the time of the breaking out of the flames, had been glued there since 11 o'clock in order to get a seat at 2 or 2:15!

This sort of thing is a universal Paris affliction, and one does not know which is the greater wonder, why on earth masses of men and women in their senses will endure to stand in rain, shine or moonlight for two, three or even four hours in order to get a seat on ordinary occasions of public amusement, simply because seats are not numbered.

Below a certain price people are "huddled" as cattle in a pen. Inevitably the first come, first served, battle ensues, and this battle is aggravating and bad odorous as it is unnecessary.

In one of our large cities, a long waiting "queue" might be possible once in three seasons, in case of the appearance of a constellation of novelties or something of that sort. But in that case it would be a wait to purchase tickets at the box office days before, not a regular established nuisance, on all ordinary daily occasions, as a regular means of entry.

It is not at all encouraging, either, to know that in the very heart and centre of the city it requires three-quarters of an hour to get out a fire engine and half an hour more to get a drop of water, and another half hour before a sys-

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tem of work is decided upon. Also that the fire apparatus in the building did not work.

Think of an artist who kept all his savings in his green-room—some 20,000 francs! Nothing could ever have persuaded that man that anything could ever happen to the building simply because it was the Comédie Française, and was "good and old." Here is a characteristic.

The two men who rendered the first, most prompt, clear headed and valuable help at the moment of disaster were—Jews.

An example of the difference between tape rule command as existing here, and the free common sense command which is ours, is seen here in time of sudden disaster. First, everybody loses his head, and then everybody waits for papers and tapes, keys and traps, which shall "authorize" him to do one certain thing which he cannot do. Between this general stagnation and a habit of "prevention" which pervades French character as the measles, the house burns down or the walls give way before anything practical is ready. Nobody is "allowed" to do anything. Consequence is nobody ever knows how much he is "allowed," so mind stands still.

There is no such common sense among us at home, and so much use of that sense, so much independent thinking, and free use of judgment, such tacit consent to the use of individual judgment, even in the face of rule and administration.

We regard such restrictions but as means to help us. Here they regard them as things to bow down to.

We do not realize this advantage at home. It is delicious. It is so fresh and buoyant and capable. It certainly is ever so much better than arid discipline. That is, with it a little discipline goes a long way and works marvels. Without it discipline is like an old maid parrot which cannot see its beak for the feathers.

It was a lawyer who opened the fire alarm box. It is a good thing that a lawyer once in a while is of some real usefulness.

For us Americans, the greatest calamity of the occasion was that the "claque" and the "ouvreaux" escaped death!

Poor Odéon, the Cendrillon sister of the State Academies! Her position was never an enviable one. Her unuttered complaints were numberless. Not enough that she must be located away out of reach of the city's centre, so that superhuman efforts must be exercised to attract audiences. Not enough that she must content herself with second pick of Conservatoire laureates, and of composers' packs in favor of Comédie and Opéra, but now, when in comparative peace and prosperity, the reward of many hidden virtues, out she must go from her home and hearthstone, to make place for her afflicted elder sister. This she has done with a grace and good will worthy of both slipper and prince.

Molière it was who gave or lent the money with which to build the first Opéra in Paris, some 230 years ago. It seems quite fitting then that it should be the Opéra of today which should first offer its foyer to the Comédie in need. The spontaneous generosity of M. Gailhard in giving up his Exposition preparations and postponing all his most cherished projects cannot be too highly applauded.

In fact, the beautiful spirit of art solidarity which the calamity called forth is one of the most exquisite of latter day experiences.

It may seem a little unkind to pass reflections upon certain things in an hour of affliction, but really it does seem sometimes as if this very refined dignity of reserve was responsible for many of the abuses to which masses of people are subject here at every turn.

It is because we protest and suggest, make rows and create ridicule over things which do not suit us, that we have the majority of things in such excellent shape. We simply will not submit to evils which might just as well as not be remedied. No sense of respect for an institution will prevent our crying out against an existing abuse, for we reason that, when that abuse shall be removed, the institution will be more valuable than ever.

It is really criminal the discomfort and annoyance that pervade Paris amusement. And that when dearly paid for! They are endless, omnipresent and persistent! They could almost without exception be removed if anybody could ever be brought to see even that they existed. One can be a loyal lover of France and the French and see these things too, so there is no use in finding fault with the statements.

Besides, truth is a much better thing than any people

or any country, not excepting one's own. People should always be happy to hear it spoken.

Among the calamities of the season have been deaths in the families of three estimable artists, the father of M. Jacques Bouhy, in Belgium, and the mothers of Mme. Heglon and M. Henri Falcke, in Paris.

The latter was especially sad. Mme. Falcke was an exceptional wife and mother. Her marriage was the result of real love, and her entire life has been a romance. In early days she and her husband were titled Romeo and Juliette; in later days Philémon and Baucis, so tender and endearing their affection. It was beautiful, and M. Falcke has the heartfelt sympathy of his friends.

The attachment of M. Bouhy for his father, his devoted care, exceptional respect and tenderness, and the punctuality of his visits to the Belgian home, which neither duty nor pleasure were ever allowed to interrupt, are proverbial in all circles where M. Bouhy is known. THE MUSICAL COURIER unites in condolence and sympathy with a first-class son.

An office in the Conservatoire took fire on the day after the Comédie calamity, but was happily extinguished before much damage was done.

A big fire is burning just now on the Rue de Rivoli.

Musicians should reflect upon the unique thoughtfulness of a certain count, Maurice Zamoyski, who on learning that the instruments in the Varsovie Opera orchestra were not worthy of the music played upon them, at once offered a large sum of money to assist in replacing them. He should have an instrument named after him and an opera dedicated to his honor.

The charming Misses Flavel, of Astoria, Ore., are again in Paris, this time accompanied by their mother. One is studying with M. Santiago Riera, the pianist, the other singing with M. de Trabadelo.

M. and Mme. Fidèle Koenig are to be congratulated upon the birth of a son. Mme. Koenig is cousin of Mrs. Theo. Thomas. Her husband is chef de chant at the Paris Opera and an esteemed professor of singing. There is great joy in the household, which numbers beside Mr. Ely, the father of Mrs. Koenig, in Paris on a visit.

A grand concert with orchestra this week, given in aid of the Orphelinat des Arts was largely devoted to the works of M. Chas. M. Widor. Among them was a grand choral for harp and orchestra, which produced a fine effect and was loudly applauded. It had been written for M. A. Hasselmans, the composer and teacher of that instrument at the Conservatoire, and was played by him. Other works were a Concerto for violoncello and a Spanish Overture. The organist-composer directed the orchestra himself.

An interesting new arrival in Paris is Axel Rudolph Engberg, of Sweden, recently of Chicago, and over here studying with M. Bouhy. His musical object is concert and oratorio work, although hopes are being held out to him of operatic work, by reason of his intelligence and his superior baritone voice. This is perhaps more properly a bass-chantant voice, an exceedingly useful vocal character, especially in oratorio.

In Chicago Mr. Engberg was pupil of Mr. Ruff, who has the honor of making many artists, also of Clement Shaw. His ear and voice are good, and as he is young, ambitious, persistent and studious, there is no reason why he should not have an excellent career. He is in M. Bouhy's opera class.

Mr. Albert Rihl, of Philadelphia, who has been here studying with M. Lherie, returns to the States on the 16th of next month.

Fannie Francisca, after a most successful season at Amsterdam, has been engaged at the Dresden Theatre.

An audition of the works of the regretted young organist-composer, M. Boëllman, will be given this evening on Rue des Mathurins under the direction of M. Eugène Gigout.

A recital program played by Charles Galloway, the St. Louis organist, recently bears, among other French works, the "Suite Gothique," by M. Boëllman, and "Marche de Fête," by M. Gigout. This organist's works are very popular in the States.

A superb portrait of Mr. Galloway forms the frontispiece of a charming brochure consecrated to the work and successes of this talented young musician. Felicitations from hosts of friends in Paris.

Comment is rife as to Massenet's last writing, the oratorio "La Terre Promise." Given in the church first time, its reception has justified a second hearing in a more secular locale. The man is a marvel of both genius and industry.

M. Lyon has been to Turkey. He has returned, which is yet more wonderful.

#### GREAT SUCCESS FOR THEO. DUBOIS.

This remarkable man, in addition to his heavy and incessant duties as directeur of the Paris Conservatoire, manages to write a quantity of music. This is being continually played through France and elsewhere in Europe, while he is calmly pursuing his vocations in the French capital.

At rare intervals certain cities are privileged to have the distinguished director in their midst, either as president or director of a performance of his compositions.

Recently at Monte Carlo, and again at Nice, was this the case. At Monte Carlo the entire second part of the seventeenth classic concert was composed of his works, directed by himself. Long and hearty applause greeted M. Dubois as he mounted the platform at Monte Carlo, and he was recalled and applauded enthusiastically after each selection.

The overture of "Frithjof" and two Schumann selections orchestrated by him were first played. Then fragments from his "Poèmes Virgiliens," "Les Abeilles" and "Tallie Solitaire," and a suite upon the ballet "La Farandole."

At Nice the sixth concert of the season was devoted wholly to M. Dubois. There was an immense and enthusiastic audience, and the principal works were conducted by himself.

A concerto for piano, an adagio from a concerto for violin, the "Farandole" suite, several piano pieces, and a charming "Suite Villageoise," were in turn given, and enthusiastically received. M. Dubois was in excellent spirits. Distinction, clearness, elegance, and a tasteful simplicity characterize his writing.

M. Santiago was the piano interpreter of the director's compositions, and won much admiration.

Congratulations.

Said Napoleon: "The Comédie Française is the glory of France. The Opéra is only a vanity!"

What a man! What a man! What a Genius of Genius! And what did he not think of, and what did he not say? He was into—everything. He saw everything just right. "A Vanity!" "Opera!"

Sons of men are generally most uninteresting folk, but all are talking of "l'Aiglon" at present. The poor child! Few people realized that he grew past teens till this revival of the subject. The verse seems to be the best part of the play. There was no fact, of course, in the case. The drama was but symbolic. A bird in a cage and rats all around; that was all. Few realize what anguish must have been added to the sufferings of the Emperor by separation from this beloved son, whose existence had cost him so dear.

#### Preparing for the Innes Summer Concerts.

ATLANTIC CITY, N. J., April 2, 1900.

THE directorate of the Steel Pier, at a meeting held here to-day, decided to expend \$20,000 in improvements to the Innes Music Hall, located a third of a mile out at sea, at the end of their well-known pier. Among the improvements to be made is the lowering of the present grade of Virginia avenue and the construction of a covered way from the Casino clear out to the Music Hall. This will enable Innes' patrons to drive right under the Board Walk and enter the Music Hall without exposure to inclement weather. The seating capacity will be increased and Innes will make a feature of opera concerts, in which Clementine De Vere, Del Puente and other artists will appear. Innes' success last summer promises to start a band boom here. It is rumored that Damrosch has been making strenuous efforts to place his orchestra here in opposition to Innes, while the engagement of an Italian band to give free concerts on Young's Pier, commencing May 26, is already announced.

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616 Twelfth Street, N. W.,  
WASHINGTON, March 31, 1900.

**M**UCH fault has been found from time to time with the condition of music in this city, and there is considerable foundation for some of the complaints. Many of the troubles, however, are the results of inactivity or lack of proper business ability on the part of the musicians themselves. By getting together, and working unselfishly and harmoniously many of the present evils, such as they are, could be quickly banished.

After looking over the ground carefully, I have come to the conclusion that Washington has many advantages peculiar to itself, which make it an excellent place for a future musical center. If the proper people could get together I have no doubt of the possibility of making it a great center. In this number I propose to state some of these advantages, and will try to discuss some of the present disadvantages and their remedies in a later issue.

To enumerate some of the great benefits of the city for those anxious to obtain a musical education, there is, first, the music department of the Congressional Library. In this department are copies of all musical compositions published in this country since 1840.

There is a music room containing a piano, near the department, and one may try the pieces over. Secondly, there exists in Washington an amateur orchestra, known as the Georgetown Orchestra. This is composed of women as well as men; and the training which they receive under Josef Kaspar, who gives his services without remuneration, and entirely for the love of his art, is really wonderful. The orchestra is backed by people who love music, and who give their support to this excellent organization. Then there is the Doubleday Club, of which a full description has been given in a previous issue. There is no excuse for any lack of knowledge regarding orchestral instruments and the music of the orchestra, for there are orchestral concerts at the Marine Barracks every week, and band concerts twice a week during the summer.

There are also many of choral organizations, many of which spend great efforts in providing musical education for their members, in the way of lectures and concerts by the finest artists. Now, in addition to all these advantages, the climate during most of the year is delightful. There is no such prevalence of colds and grip as we read of in the New York papers, and there is the delightful quiet and repose, so necessary to fix the mind on study. If Washington were a very large place, the advantages which have been enumerated above might be useless. It would be impracticable to go to the Congressional Library very often if an hour or an hour and a half ride each way were necessary, but it is not. If one is located in about the centre of the town, about twenty minutes' ride in almost any direction is enough to bring one to the limits. Now, what more delightful place could there be, in which pianists and violinists could practise, composers compose and improvisers improvise? It should be a perfect Eden of a place for the student. Should be? It is.

And yet, with all these advantages, this is not a music centre. Is this the fault of the people in general? Maybe it is; but we're growing, and some day we shall reach the goal.

The choir boys of the Pro-Cathedral will give a grand concert on May 15th, which will be under the direction of Ernest T. Winchester. The proceeds will be for the benefit of the boys' camp.

A distinguished audience greeted Maud Rihl at the Washington Club on Friday afternoon. She played a long but most interesting program, the interest being caused not so much by the pieces themselves, as by the great beauty and depth of her interpretations. The Hon. Sibyl Paunceforte and her friends were present and took great interest in the success of the recital. The audience, although composed almost entirely of ladies, was most demonstrative in applause, loud expressions of approval being heard, especially after Moszkowski's "Etincelles" and Leschetizky's "La Piccola."

The members of the quartet which has been giving such successful musicales at the home of Mr. and Mrs. William Corcoran Hill is composed of Mrs. Stilson Hutchins, soprano; Miss Green, alto; Mr. Hill, tenor, and Mr. McFall, basso. Mrs. Oldberg is accompanist and Harvey Murray, pianist.

At Haley's band concert to-morrow the soloists will be Norman Daly, piano; Lillian Koechling, violin; Blanche Wood, soprano, and Margaret Koontz, contralto.

All who are unable to attend the usual Saturday service at the Synagogue, have the opportunity now of being present at the special Friday evening service, where much of the time is devoted to music. The organ in this church is probably the only one of its kind to be found in the country. Knowing that the organ would be played by Dr. Walter, the manufacturer had it constructed much larger than the usual church organ, and had under the doctor's instructions stops built in it which are entirely new. When the organ was finished, it was necessary to hold a council of architects to decide whether or not the building could stand the extra strain, and the decision being favorable, the organ was placed. Dr. Walter is an inventor of organ stops and other improvements to this grand instrument, which can be so very grand when constructed properly; and, according to the doctor's views, the proper or ideal organ should put to shame the orchestra and all other music-producers. While explaining his views of the inferiority of the average organ, Dr. Walter was asked his opinion of the "vox humana." "The 'vox humana' in most organs," said the doctor, "resembles the voice of a superannuated billygoat just convalescing from a severe attack of colic, brought on by eating circus posters that had been affixed to a fence by means of bad paste."

When a person stubs his toe on the same door-sill a number of times he soon becomes ashamed; and this is the way I am beginning to feel regarding Dr. Bischoff's beautiful accompaniments. I feel ashamed that I am guilty of repetition, but I can't help it. The doctor's accompaniments are certainly things of beauty and a joy forever.

The Georgetown Orchestra is now practising the Grieg concerto with Anton Gloetzer, who attends the rehearsals for this purpose. The soprano, of the evening will be Mrs. Tom Noyes.

Anton Kaspar will play the Faust Fantasia by Sarasate at the Saengerbund to-morrow. BERENICE THOMPSON.

## Von Klenner Lenten Musicale.

**T**HE Lenten musicale by the pupils of Mme. Evans von Klenner, given at the Von Klenner School of Music last Thursday afternoon, proved a successful and interesting affair.

As announced in THE MUSICAL COURIER last week, the entire program was made up of sacred songs from the classic and modern schools. These were for the most part sung with the true devotional spirit, and in each instance Mme. Von Klenner's thorough and conscientious work as teacher was made manifest. The illustrations of correct voice production were worthy of all praise, and the discriminating guests did not withhold their words of congratulation.

Marchetti's "Ave Maria," a trio, was appropriately selected for the opening number, and this was beautifully sung by Miss Mabel M. Parker, Miss Anna Rae and Miss Sara Evans. Miss Harriette Densmore, of Reed City, Mich., who has only studied this season with Mme. Von Klenner, sang the first solo, "If I Were a Voice," by Woodbury. Miss Densmore possesses a sympathetic soprano voice, and considering that this was the first time she sang before an audience, her debut must be recorded as a success. Not only did Miss Densmore sing sweetly, but she appeared before the guests composed, and made a most pleasing impression.

Miss Isabelle Woodruff, of Richmond Hill, L. I., another of Mme. Von Klenner's younger pupils, made her successful New York debut. Miss Woodruff's voice is a soprano of fine quality, good range and naturally flexible. She sang Frances Allitsen's "Song of Thanksgiving" very sweetly indeed, her style being evidently well suited for sacred music. Next the guests heard one of the best numbers of the afternoon, the duet, "Quis est Homo," from Rossini's "Stabat Mater," and very artistically was this sung by Miss Travers and Miss Evans.

Mrs. Katherine Noack-Figué, of Brooklyn, gave a good illustration of oratorio style by singing, "Hear My Prayer," from Mendelssohn's "Elijah." Mrs. Fiqué's voice is rich and sympathetic, especially in the medium and lower registers, and she sings with considerable musical intelligence. Her accompaniment was played by her husband, Carl Fiqué, the choral conductor and composer.

A musical setting by Bruno Oscar Klein to "Nearer My God to Thee," the score dedicated by the composer to Mme. Von Klenner, was sung sympathetically by Miss Mabel Porter, a young and promising singer.

Miss Frances M. Travers contributed the next solo, "Le Reve de Jesus," by Viardot. The young woman sang the English words, and her beautiful voice was never heard to better advantage. Miss Florence Keith sang, "I Heard the Voice of Jesus," by H. W. Bartlett, with a sweet voice and a manner in keeping with the theme.

One of the brilliant numbers of the afternoon was the "Rejoice Greatly," from Handel's "Messiah." This was sung by Miss Mabel M. Parker with rare intelligence and the finished vocalism worthy of a professional performance. Miss Parker, who is from Wilmington, Del., shows in her singing that she is a thorough musician, and one who could inspire others to acquire some of her knowledge, a gift not possessed by everyone who can sing. Miss Anna Rae, a young singer with a fine mezzo voice, sang very expressively "My Heart Ever Faithful," by John Sebastian Bach.

A quartet, composed of Mesdames Bulen and Fiqué and the Misses Evans and Delafeld, sang the effective and familiar "One Sweetly Solemn Thought," by Ambrose. After the quartet came another of the brilliant numbers of the afternoon, "With Verdure Clad," from Haydn's "Creation," sung by Mrs. E. A. Bulen. In this aria from the great oratorio Mrs. Bulen proved that she had not erred in her choice of a calling. Her fine voice has been well placed, and she looks like an artist and sings like

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one. She has the charm of manner, too, that captivates an audience, and especially inspires young people.

Miss Sara Evans' rich contralto voice was heard to advantage in "Lord, How Long Wilt Thou Forget Me?" by Mietzke. Miss Marian Mott, of Brooklyn, a young woman with a voice of fine quality, made one of the successes of the afternoon with, "O Had I Jubal's Lyre," by Händel. Miss Bessie Knapp, an intelligent young singer, was heard in "Hear Ye, Israel," by Mendelssohn.

Then came the closing number, Barnby's trio, with solo part, "Who Shall Be Fleetest." Mrs. Fiqué, Miss Rae and Miss Evans participated in the trio, Miss Parker singing the solo in a brilliant manner. Mme. Von Klenner accompanied for a number of her pupils. Mrs. T. Elliot Hines played for the others, and a share of the success of the afternoon must be given to the highly musical accompaniments of those who presided at the piano.

#### Miss Jennie Foell.

MISS FOELL, of Philadelphia, who has been singing with marked success during the past season, was heard at the Drexel Institute on March 28, with the Philadelphia Quartet Club April 2, and at Allentown April 6.

Some of her recent press notices are given:

Miss Foell, who has a fine, clear and beautiful dramatic soprano, which she uses with fine effect, sang delightfully, and was royally received by the large audience.—The Press, Port Deposit, Md.

It would be hard to select the composition in which she excelled, she singing all so well; but I think Hawley's "Greeting" and Brownell's "Four Leaf Clover" gave her opportunities to display her vocal capabilities, and she sang them both with good effect. Van der Stucken's "Fallah, Fallah" was sung with intelligent force, and she was cordially applauded.—Philadelphia Item.

Miss Foell again proved her claim to front rank among operatic soloists last evening. Sensibly responding to the growing public demand for a more general production of American compositions, Miss Foell divided her program, singing two American and two German selections. Miss Foell opened her program with Wagner's aria, "Dich Theure Halle," from "Tannhäuser." This she sang by request and sang it perfectly. The tones in the upper register were produced without effort. Her phrasing was artistic, and the delivery marked by just and impressive accent. The first of the American compositions was William C. Carl's "Spring Voices," a very charming composition that suits her voice.—Philadelphia Item.

Miss Foell sang herself into the hearts of her listeners with her brilliant rendering of the soprano aria from "Der Freischütz." We thought we already knew how well Miss Foell understood the art of singing, but Monday evening she sang more magnificently than ever. The audience applauded so vigorously that it was necessary for her to respond with an encore, Mozart's "Cradle Song," which she sang with as much feeling as would a mother when rocking her little one to sleep.—Philadelphia Verbins.

(Translation.)

Miss Foell sang the "Freischütz" aria with a well trained soprano voice and much expression, and no less beautiful was her rendition of Mozart's "Cradle Song," an encore in recognition of the applause.

In the chorus à capella, "Love Questions," by De Bois, Miss Foell shone again in her softly sympathetic and artistic voice.—Philadelphia Sunday Journal.

#### Elsa Ruegger.

MISS ELSA RUEGGER arrived in New York last Saturday from a Western tour, in which she played at all the principal cities and was obliged to return to St. Louis for a re-engagement, giving her last concert there on Thursday evening.

Saturday evening Miss Ruegger played with the Germania Club, of Brooklyn. On Tuesday evening she played with Miss Geyer at Mendelssohn Hall, that being her last appearance in this country for the season, as she leaves this morning on the steamer Friesland, of the Red Star Line, for Antwerp. Miss Ruegger has been accompanied by her mother during her tour in this country, and the two ladies will go at once to their home in Brussels, where they will rest for a few days before starting on another tour. Miss Ruegger is to play at Prague, Bohemia, on the 21st of April. Bon voyage.



PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4290 Regent Square, March 31, 1900.

THIS week was most auspiciously opened by Constantin von Sternberg's piano recital Monday evening. After the first number on the program had been played, Mr. Sternberg made a few informal remarks which scintillated with spontaneous wit. It appears that some ladies were very much disturbed by the absence of the names of J. Sebastian Bach and Beethoven from Mr. Sternberg's program, and had made anxious inquiries as to the reason thereof. The pianist assured them that no intentional slight had been meant, but as this was a "City of Homes," he had no intention of making his recital an "all night affair."

The second selection was a group of antiques. Fugue in F by Joh. Chr. Bach, Andante in D flat by Ph. Em. Bach and Gigue in B flat minor by C. H. Graun. These Mr. Sternberg played with the simplicity of style which the character of the music demanded. In direct contrast were the four Chopin Preludes that followed. The poetic beauty as well as technical skill displayed in these numbers met with well merited applause, as did a Badinage of Podowski, combining three of Chopin's Etudes. Mr. Sternberg brightly remarked to the audience that this last selection was a sort of "bargain," with which I mentally agreed after hearing it, as it left the same impression on one's mind as every other bargain does: An indefinable longing for the whole cloth in exchange for these three fragments of a beautiful fabric. However, the skill with which they were combined, to say nothing of the clever interpretation, compensated to a great extent.

Liszt's Ballade in B minor and Etude in F minor were the next on the program. In the first I admired more the skill of the pianist than the composer's ideas. Liszt must surely have been moved by a cleanly desire to dust his keyboard when he wrote this ballade, for it seemed to me to be a frantic and meaningless scamper over every note on the piano.

Sgambati's Toccata in A flat was beautifully played, and "Les Abeilles" (which Mr. Sternberg kindly translated for us on the program) was a study in delicate shading. His own composition, "Arabian Night," should not be forgotten in this mention, as it was a very dainty bit of color on the program. The evening's enjoyment was brought to a close by "Two Reminiscences from the Ring."

Before I go further into my week's work, I must discharge two duties which space did not permit me to do in my last letter. The first is an apology. Some little time ago I remarked that my request for tickets for the Orpheus concert had been ignored by their secretary. This seemingly discourteous silence has been recently explained to me by the Washington postal authorities: My misdirected letter was returned to me.

The next is to reply to two letters received at this office with a request to do so under "Music in Philadelphia." They both refer to a child harpist whom C. F. K. considers superior to "the harpist in Mr. Damrosch's Band." Now the question I am to answer is somewhat hard: "Is there another child harpist so far advanced in this city or in the United States?" This is obviously impossible for me to answer. In the first place, I have never heard

the boy and therefore do not know his state of perfection, and then again, I cannot hear every boy harpist in the United States to make comparisons.

Frederic Maxson, with an augmented choir, assisted by Mme. Suelka, soprano; Miss Kathryn C. McGuckin, contralto; Joseph Smith, tenor, and Allen C. Hinckley, basso, gave the "Stabat Mater" at the Central Congregational Church, where he fills most efficiently the position of organist and choir master. At Easter this choir expects to sing Stainer's "Daughter of Jairus."

I had the pleasure of hearing Mary Hallock play the piano part of Brahms' Trio, op. 101. This young lady has not been heard much in Philadelphia this winter, and her playing was a decided treat, especially in the second movement, Presto non Attac, and the last, Allegro Molto. She excels in the delicacy of touch and poetic feeling, which so many pianists lose sight of in an endeavor to display their technical skill. Miss Hallock goes to New York next month to study Paderewski's concerto under the composer himself—an honor which speaks volumes for the talent of this clever little pianist.

Philadelphia society has recently awakened to the fact that we, too, have some "absent-minded beggars," who believed in the "dolce et decorum est" and its leisure moments have been devoted to organizing a fund for the relief of these same absent-minded beggars, widows and orphans. Two concerts have been arranged, one of which was given this Thursday.

Apart from patriotism I hailed this concert with delight, as it went to prove most conclusively that Philadelphia contains among its resident musicians ample and excellent material for a permanent symphony orchestra. It is a strange thing that because this concert was a society affair and the leader of the orchestra wore long hair and performed antics on the conductor's stand the local newspapers should suddenly be aroused to enthusiasm over the same work and the same men that they could hear every week at Thunder's concerts—but so goes the world!

The king of Chopin players was the soloist for this occasion. It has been some years since I have heard De Pachmann, but the first masterly touch aroused my latent enthusiasm. What liquid beauty in his runs, poetry in his pianissimo, and power in his forte!

The whole program was well played by the orchestra; two selections, however, marked "for string orchestra alone," were a source of amusement to me, as in the second, "Scherzo," by Bizet, the wood wind was hard at work, but then, Mr. Scheel, the conductor, did not expect society to notice such a little discrepancy as that.

The Thunder Symphony concert was given on Friday, the second number on the program being of the most interest to me—it was Tchaikowsky's Concerto for violin, played by Mr. Edwin A. Brill. He played with a strength and freedom that commanded the admiration of the audience, and his technical work in the first movement was admirable. Mr. Thunder is to be congratulated on possessing such an efficient and musically concertmeister.

The rest of the program, including Schumann's Symphony No. 4, "Midsummer Night's Dream" Overture, and a waltz from "Eugen Onegin," by Tchaikowsky, was well rendered by the orchestra.

The king of marches—and we might add of graceful poses—has been in our midst, to my genuine enjoyment; I have reveled in the rhythmical swing of his music. His programs, a mixture of the classics and the more popular class of music, were, needless to say, all well rendered by his inimitable band. Let me speak, at this point, of his violin soloist, Miss Bucklin, who proved to be far above the usual excellence of Mr. Sousa's assisting artists. Her bowing was graceful and intonation absolutely faultless.

Mr. Sousa's new march, "The Man Behind the Gun," was a graphic tone picture. The booming and reverberating of the cannon led one to expect the flash and smoke.

Frederick Peakes held his two last pupil recitals; last week Miss Margaret J. Gemmil was the pupil heard—she possesses a small but pleasing mezzo soprano. The closing recital was given by Miss Zaidie Townsend, who is very highly spoken of. DOMINGA LYNCH SOUDER.

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OFFICE OF THE MUSICAL COURIER,  
256 MARCE STREET,  
MONTREAL, APRIL 2, 1900.

**H**ECTOR MACKENZIE, of Montreal, has recently presented a beautiful Celestial organ to Christ Church Cathedral, one of the finest churches in the Canadian metropolis.

Before an enthusiastic audience Antoinette\* Trebelli gave a song recital in Listowel, Ont., on the evening of March 19. The assisting artists were Evelyn Street, violinist; Miss Hall, pianist, and W. J. A. Carnahan, baritone, all of Toronto.

L. Wambold, writing in the *Leipziger Tageblatt*, thus describes the playing of two Toronto students who are pupils of the talented pianist Herr Wichmayer:

In the salon of Herr Theodor Wichmayer we had last Saturday evening the opportunity of hearing two of the best pupils of the distinguished artist, who, the week previous, gave a piano recital in the concert hall of the Hotel de Prusse. Miss Carter gave evidence in pieces of Beethoven, Schumann, Liszt and Chopin of an already highly developed technic, connected with a thorough understanding of interpretation. In piano the young lady's touch is soft and sonorous, and it came out, especially in the two "Consolations" of Liszt, with beautiful effect.

P. S. Battle stood in technical respect by no means behind Miss Carter. In singing passages his tone is still more flowery and intense. Here we would like particularly to mention his interpretation of Mendelssohn's "Song Without Words" in E major; also the execution of Mozart's C minor Phantasia, Chopin's B minor Nocturne, Schumann's "Aufschwung" and Liszt's "Cantique d'Amour," which latter especially deserves praise. With further diligent study the best is to be expected in future of the two young students of art.

The following is an appropriate account of the talents and career of a well-known Canadian singer:

Mrs. W. H. Parker, honor graduate of the Toronto Conservatory of Music, was born in Canada, and early in life gave unmistakable evidence of a rare talent for music. She began studying the piano, and quickly showed uncommon proficiency in playing that instrument, as well as the violin, which claimed her attention for a time. Later on she took up vocal studies, in which she showed unquestionable talent, and so developed that it was decided that she should take up vocal music as a profession, which she pursued with gratifying success, having studied under the following teachers: Francisco d'Auria, a pupil of Mercadante; Rahab Tandy, of the Toronto Conservatory of Music; Emilio Agramonte, of New York (vocal); Edward Fisher, Mus. Doc. (piano), and J. Humfrey Anger, Mus. Bac., F. R. C. O. (harmony).

Mrs. Parker possesses an intensely sensitive ear, united with deep feeling and dramatic power. Her musical and intellectual gifts are further enhanced by a majestic stage presence and an attractive personality. Her interpretations are of a high order, and she is a conscientious young artist, fortunate in possessing a high soprano voice of wide range, while her tone production is of a rare order, enabling her to take with ease the bravura passages of the Italian opera or the heavy Wagnerian music.

This soprano has sung with marked success the solo parts of the following oratorios, cantatas, &c., with the Toronto Philharmonic Society; Handel's "Messiah," Rossini's "Stabat Mater," and the "Song of Thanksgiving," by J. Humfrey Anger, Mus. Bac., besides filling other important church and concert engagements. She has held the position of soprano soloist of St. Andrew's Church, Toronto, for the last four years. Mrs. Parker is a pianist of much ability, and a very capable accompanist, while her high attainments as a vocal teacher on the staff of the Toronto Conservatory of Music have been fully demonstrated by the excellent character of her work, one of her pupils taking the first year scholarship in June, 1898, and another taking the second year scholarship in June, 1899. Mrs. Parker's repertory, which is extensive, contains selections

from the French, Italian, German and English schools of music and a number of manuscripts.

Under the auspices of the Ladies' Morning Music Club, of Montreal, the first concert ever given in the Assembly Hall of Lord Strathcona's Royal Victoria College for Women took place on the evening of March 29.

This was the program:

- Symphonic poem, Les Preludes (two pianos).....Liszt  
Mrs. Shaw, Madame Laberge.
- Songs—  
Rappelles-Toi .....Nevin  
La Chanson des Lavandieres.....Nevin  
Miss Mills.
- Cello solo, Concerto.....Lalo  
Rosario.  
Accompanist, M. Lavigne.
- Songs—  
Solvejg's Song.....Grieg  
Orpheus With His Lute.....Sullivan  
Miss Rodgers.
- Piano solo, Clavierstück.....Schubert  
(Composed May, 1828.)  
Mrs. S. Greenshields.
- Song, aria from La Flute Enchantée.....Mozart  
Mrs. A. F. Ramsay.
- Cello solo, Tarantelle.....Fischer  
Rosario.  
Accompanist, M. Lavigne.
- Song, Nos. 6 and 7 from Shôn Gretlein.....Von Flitz  
Mrs. James Laing.
- Piano solo, Andante spianato and Grande Polonaise, op. 28.....Chopin  
Miss Glenna Maude Baker.
- Solo and chorus, Serenade.....Schubert  
Solo, Miss Rodgers.
- First soprani, Miss Sanderson, Miss Mills, Miss Brice; second soprani, Mrs. Louison, Miss Kirby; first alti, Mrs. French, Mrs. Radford, Mrs. Gifford; second alti, Mrs. Williams, Mrs. Renouf.
- Under the direction of Mrs. S. Chadwick.

MAY HAMILTON.

#### Music in Idaho.

THE University of Idaho; which is located at Moscow, is, it is said, the only institution in the United States where applied music, as well as theoretic, is taught free of tuition, subject, of course, to conditions of entrance, examinations, &c. The musical course covers four years, and is one of the regular courses of the university. Monthly musicales are given by the students, all the programs being played from memory. The Philharmonic piano club gives monthly study programs, and a series of four public recitals.

The first of this series was given on February 13 by Prof. A. F. Venino, of Spokane, Wash. I. J. Cogswell is director of the department of music.

A glance at the programs that have been given by the music pupils, shows what a high class of music is studied. All that is best in modern or classical music is given during the course of the year.

Much interest is manifested in music at Boise City. A fine program was recently given at the residence of Mrs. L. P. Grunebaum by Mrs. Baker, Mrs. Ramsdell, Miss Belle Falk, Mrs. J. W. Daniels, Mrs. Fish, Dr. Schafstad, Mrs. Perkins, Miss Bilderback and Miss Stella Yarrington.

At Lewiston, I. J. Cogswell, Miss Aurelia I. Henry, Mrs. W. K. Clement and Miss Rosa Forney, of the University of Idaho, gave a concert that was greatly enjoyed.

Caldwell, Idaho, possesses a mandolin and orchestral club, of which Bert Gipson is director, and a Chaminade club, of which Mrs. Mary G. Stalker is secretary. This club numbers ten members.

Wallace, Idaho, boasts of a "treble clef" club with Mrs. Josephine Boyd as secretary.

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## A Virgil Concert.

MRS. A. K. VIRGIL gave a children's recital at Carnegie Lyceum, on Saturday afternoon, March 31. The house was full to overflowing. Mrs. Virgil's introductory remarks were short, but to the point, and had the effect of bringing the audience into closer sympathy with the little performers. Five little girls and one little boy, whose ages varied from five to ten years, played the program, assisted by Master Miner Walden Gallup.

Mrs. Virgil seemed to think that the children were not phenomenal in their playing, but judging from the standpoint of the general public they certainly were at the least very remarkable little players. They were all equally graceful and self-possessed, and were charmingly attired. Their memories were perfect, the playing clear and clean, and exceedingly musical. The pieces were of medium difficulty, and were by Bach, Beethoven, Haydn, Chopin, Liszt, Grieg and some of the prominent modern composers, Klein and Von Wilm, together with four charming little studies by Mrs. A. K. Virgil, each little one playing several pieces.

Where all did so well special mention is unnecessary, still one can hardly refrain from speaking of little Beatrice Pollak, a mere baby, whose genuine musical playing, ease, accuracy and graceful self-possession were the admiration of the entire audience.

Master Miner Walden Gallup, whose playing has often been noticed in these columns, opened and closed the program. His pieces were appropriate and well played. He displayed excellent musical taste and good judgment, and produces a fine tone. In the middle of the program he did some technical work which was indeed wonderful. The tests were velocity, evenness and rhythm in scale playing, mental concentration and velocity in arpeggios and clearness, rapidity and accuracy in chord work. This boy has studied only a little over a year, and yet can already do things, in the way of execution, that even most good pianists never reach.

This concert proved one thing most conclusively, that the Virgil method, as taught by Mrs. Virgil and her corps of competent teachers, produces results which have never before been attained in so short a time, and with so little expenditure of time and vitality, and that the method is of equal importance to children and advanced players.

The others who took part are as follows: Edna Francis, Isabel Tracy, Margaret Davis, Ethel Maxwell, Hans Bergman.

## Max Bendix's Triumphant Tour.

SOME of the greatest musical successes this season have been made in the far West. Max Bendix, one of the most celebrated violinists, has had a phenomenally successful tour. He has been honored with ovation after ovation. He recently played at Fargo, N. Dak., and the leading papers of the town published the following about his appearance:

Mr. Bendix is the star of one of the most artistic combinations heard in the Northwest for many years, and the soloists gave an ideal concert program. To the violin student Bendix is a living, breathing lesson. Such perfect tone production, beauty and strength have seldom been heard on the concert stage. Mr. Bendix is supreme master of his instrument, and sings out his solos in smooth and sympathetic tones that strikes a responsive chord in the hearts of his hearers. He played for his first number Saint-Saëns' "Allegro Appassionata" in a most masterful and beautiful manner, and its technic difficulties were lost and overcome by his accurate and at all times perfect execution. Mr. Bendix holds the undisputed position as America's first violinist, and his name has always been an artistic ornament to every program. Mr. Bendix also gave "Romance," by Svendsen, and Zarzyck's "Mazurka," and for his last number Hubay's "Carmen Fantaisie" as I never heard it before. Each number was encored again and again. For a final encore he gave the Intermezzo from "Cavalleria Rusticana," which completely captivated the audience.—Free Press, Winnipeg, Man.

Mr. Bendix has a world wide reputation and great things were expected of him. The people were disappointed, but it was a pleasant disappointment, for he far exceeded the expectations of his listeners. The people were held as in a trance, the sad tones of the violin moving them to the very depths and the light rippling strains, full of life, joy and merriment, raising them from sad reveries to bright and happy clouds above. The joy, misery, mirth, sadness feeling and passion, all mingled in one harmonious strain, had a telling effect,

and told the story of life far more vivid than the painter's brush or the author's pen. Mr. Bendix has a very pleasing manner and is very attractive, playing the most difficult technic with the utmost ease, doing away with the mechanical effect produced by the large majority of players. To say that the audience was well pleased is putting it lightly, and the Musical Club is to be congratulated upon furnishing so rare a treat to their members and the Fargo public.

Subjoined are other interesting criticisms:

Max Bendix is a master of his instrument, and his magnificent rendering of Mendelssohn's Concerto elicited an enthusiastic encore. His second selections, "A Romance" (Svendsen) and "Mazurka" (Zarzyck), were also well received, in fact, the audience were perfectly unreasonable in the matter of encores, and certainly asked too much of Mr. Bendix, who, however, very graciously responded with Mascagni's Intermezzo, from "Cavalleria Rusticana." His last number, "Carmen Fantaisie" (Hubay), including the well-known Toreador Song, resulted in several recalls, amid tumultuous applause.

The easy freedom and wonderful bowing of Max Bendix in Zarzyck's "Mazurka" proved more than any other number rendered by him his wonderful technical dexterity, and with this he combined a dash and abandon that proved perfectly irresistible.—Morning, Winnipeg, Man.

The following is also from a Winnipeg paper:

Max Bendix proved himself to be all that has been said of him and considerably more. He captivated his audience from the outset and held it spellbound throughout the entire evening. His individuality as a great violinist is something entirely new. We have been taught to associate artists of prominence in his profession with long, sleek, oily, unkempt, black locks, and a noticeable preponderance of greasy, ill-fitting garments (notably the inimitable Ysaye and others). To counteract the excusable deficiencies, he has a marked personality, centred entirely in his face, which is unmistakably that of a born musician. In music which he chose he showed his good judgment, betraying consideration for the taste and appreciation of the average concertgoer without sacrificing any of his magnificent power in execution or his extreme versatility. It cannot be denied that his appearance added much to the pleasure his playing gave—particularly to the ladies—how could it be otherwise? Mr. Bendix has reached that stage in his career when criticism of an uncomplimentary character has become entirely incompatible with even an average appreciation of music. The only question which remains for speculation is the height to which he may eventually attain. It is pardonable to predict that he will in the near future tour the continent as "Bendix" and take his place with the foremost violinists of the age.

## Dinner to Marteau.

BERNARD SINSHEIMER, the leader of the New York String Quartet, gave a dinner at his residence in this city last week to his friend and colleague, Henri Marteau, the French violinist. The two violinists studied together in Paris, and the friendship formed then has been continued all these years. A few days after the dinner Marteau attended an informal musicale given by Sinsheimer's orchestral class. The students played especially well the overture to Mendelssohn's "Midsummer Night's Dream," and Jensen's Symphony. Mr. Marteau expressed himself as highly pleased with the proficiency of the young students. But the feature of the musicale was the Bach sonata for two violins played by Marteau and Sinsheimer.

## Miss Harriet Hale.

THE Monday Night Musical Club, of St. Paul, Minn., is under the direction of Miss Harriet Hale. At their last meeting they studied the works of Wagner. The master's biography, style and compositions, and his life at Bayreuth were presented. Miss Hale read the story of "The Ring of the Nibelungs," giving some of the principal musical analysis.

A quartet of women's voices from among Miss Hale's pupils presented a pleasing recital program on the afternoon of March 29. The quartet consists of Miss Winifred Betz, Miss Sigal Dahle, Miss Faith Martin and Mrs. Leo Martin.

A local critic said: "The voices are uniformly excellent, and the singing of each in solos and concerted numbers was artistic, and most praiseworthy to both pupils and teacher."

## Virgil Pupil Played in Brooklyn.

Claude Maitland Griffith, of the Virgil Piano School, recently played at a morning musicale at the Pratt Institute of Brooklyn, and his rendering of the several numbers was highly enjoyed by all present.

## Manuel Garcia Ninety-five Years Old.

THOSE philosophers who continue to spend countless hours searching for the elixir of "eternal youth" might find some profit in studying the life and career of Manuel Garcia, who celebrated last week his ninety-fifth birthday.

The readers of THE MUSICAL COURIER should be well informed about the history of the distinguished Garcia family. The first and greatest Garcia, father of Manuel and Pauline, was the first man to discover the possibility of cultivating the human voice, as we understand the art of voice culture in these days. Whatever was accomplished before Garcia experimented was neither practical nor wholly satisfactory. Both of his children became famous as singers and as teachers; they will leave, as their father did, an imperishable name.

Manuel Garcia, at the ripe age of ninety-five, is reported to be in excellent health and in the enjoyment of all his faculties. His villa, "Mon Abri" (My Shelter), is in the suburbs of London. The house is full of treasures. The venerable master points with pride to the portrait of Jenny Lind, his greatest and most famous pupil. Although possessing great knowledge about the art of singing and many other things Garcia is a most modest man. His tolerance and patience are among the traits which have endeared him to thousands. Speaking of methods, Garcia once said:

"Of course, there are registers, but one must know what is meant by that. Breathing? One must breathe to live, must they not? Signs of a future in a pupil? One can never say. There are many disappointments and there are many surprises. Voice is not all, and character is much. Neither can one say who is going to be a representative teacher. The faithful pupil may, after leaving me, write new thoughts of his own coining."

Manuel Garcia's sister, Pauline, better known as Mme. Viardot, is still teaching in Paris. She is nearly eighty years old.

As New Yorkers and many other Americans should know, Madame Viardot's most distinguished pupil in this country is Madame Evans von Klenner. The relation which these two clever women bear to each other is considerably more than that of teacher and pupil. For years they have been friends, the younger woman looking up to the older as a mother. They have been photographed together, and while the snow white hair of Madame Viardot made a strong contrast to the youthful profile of her pupil, a good physiognomist would conclude that the two were "destined" to become friends for life.

Here, then, is another theory for those to study who have been unfortunate in some friendships.

Madame von Klenner is the representative of the Viardot-Garcia method in this country. The honor has been conferred upon her, and how well she has borne this distinction is known to those who have heard her pupils sing. One of Madame von Klenner's possessions is the gold-linked pin "P. V." presented to her by Madame Viardot. The initials stand for Pauline Viardot, and, as Madame von Klenner sometimes declares, they also stand for "Vocal Proficiency."

As a work of special honor to Madame Viardot, Madame von Klenner organized, early in the season, the "Viardot Circle." Fourteen of her best pupils compose this vocal band, and at a recent concert of the Women's Philharmonic, the Circle scored a complete success. Next Friday evening, April 6, the Circle will sing in Brooklyn, at the concert which Madame von Klenner will give at Wissner Hall. When Madame Viardot heard that her favorite and most successful pupil had named a vocal organization after her, she sent one of her characteristic letters, in which she expressed her hearty appreciation of the compliment.

## Josef Weiss.

The sixth piano recital by Josef Weiss will be given at Knabe Hall, on Thursday evening, April 5, at 8:15.

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## The Proper Position.

As Formulated by "The Musical Courier."

[From the New York Letter of the Boston Transcript.]

New York, March 30.

**S**ELDOM has a topic affecting art in any form roused so much and so many different kinds of comment as the announced intention of Messrs. Grau and Savage to give a season of grand opera in English at the Metropolitan next fall, to last ten weeks, from October 1 to December 15, inclusive. To tell the truth, not many except the men directly interested in the project are particularly optimistic of its financial success, but the mere fact that two such keen business men as Grau and Savage think well enough of it to venture a very considerable sum of their own money in the enterprise is sufficient to make one pause before prophesying off-hand its failure. Yet, one who has followed closely the history of operatic enterprises in this city for the past few years cannot but feel that the element of uncertainty is very large, no matter how much he may desire its success, seeing in it, as many do, possibly the beginning of the end of the present system of conducting opera, which is gradually but surely eliminating nearly every element of art in it.

As outlined by the managers, the scheme is somewhat as follows: The regular opera season will not begin until December 17. Preceding this for ten weeks the Metropolitan will be occupied by a company which will be run on lines not dissimilar to those which have governed the conduct of the Castle Square Company, with the difference, however, that everything will be done on a larger scale. The chorus will consist of about seventy young, fresh and trained voices. There will be an orchestra, nominally of forty men, which can be enlarged whenever occasion calls for it. Special attention will be paid to the mise-en-scène, and the best singers possible will be secured. The repertory will consist partly of familiar works, but effort will be made to retain the patronage of the public by the presentation of numerous operas that are new or are unknown here. Finally, the scale of prices will be that which obtains in all the theatres in Broadway, a maximum of \$2 and a minimum of 50 cents. There will be performances on every night, and it is expected that about twenty operas will be put on during the season. At the end of the season, the company will go on the road and play engagements in Boston, Philadelphia, Chicago, Cincinnati, St. Louis and other important cities, returning to New York for a short season in the spring, after the end of the regular Metropolitan season.

Curiously enough, the cause for this new enterprise is found in the prospective failure of the only English opera that has been at all successful in this city, the Castle Square Company. That organization is now in its third season at the American Theatre, and Mr. Savage has found out that he has about reached the end of his tether. In other words, with the resources he at present commands he can do no more than he is doing now, and as the demands of his public in Eighth avenue are continually increasing he sees that an end must be made to his enterprise if it is to be conducted with profit. He has about exhausted the repertory of light operas, and even now interest in such works has fallen to a low ebb. So long as he puts on grand opera, so long his house is crowded, but grand opera, even as put on the stage at the American, is costly, and it would be impossible for him to stage a sufficient number of works of that kind to carry a whole season through without loss, for the prices of admission are very low and the seating capacity of the house is limited. It is this fact particularly, the growing demand for grand opera among his patrons and the diminishing demand for works of a lighter character, that has led him to believe that the time was nearly, if not quite, ripe for a more ambitious flight in this field.

It is well known that Mr. Grau for many years has been a believer that ultimately opera would become nationalized

in this city and country, and that instead of having works sung in French, German or Italian, as the case might be, all would be sung in English. He has never hesitated to express this belief, and it is well known that only the curious attitude taken by American and English singers in grand opera about singing in their native tongue has prevented him from putting on during a season one or two of the better known works to be sung in English. The artists, however, think they will lose caste, if by chance they are associated with opera in English, and have steadfastly refused to have anything to do with such a scheme. Consequently Grau's pet project has never come to anything. Nevertheless, he has watched the work done in the American Theatre with much interest, and when Savage approached him this winter with the project of giving a season of opera in English at the American, he was ready to meet him half way.

No one interested in opera can help but wish every success to the enterprise, not so much for what it may itself accomplish, but for the influence it may have on the future of opera in this country. The conditions that now prevail at the Metropolitan are intolerable to one who cares a whit for opera *per se*, and instead of growing better they seem gradually to be growing worse. It is all very well to blame the management for the present state of things, but they are, after all is said and done, but servants of the public, and give to it what it wishes and no more. The ultimate blame must rest with the public. The outlook for grand opera in this city from an artistic viewpoint is decidedly gloomy. This season has been a dire failure, comparatively speaking, and why? Not because the operas were put on the stage in poorer shape than usual, nor because popular operas were not sung, nor for any reason except there was lacking a scintillating star at the head of the tenors. Next year great things are promised, and a resumption of all the glories of past times prophesied; and what is going to bring this about? Jean de Reszke and Melba will again be members of the company. No season has so clearly demonstrated how star-cursed our opera is as has this one which is just drawing to a welcome end. No season has demonstrated so clearly that the opera here exists for the individual singer and for nothing else, and from what one hears now and then there is reason to believe that the lesson is beginning to take hold of some of the men who are powers in the company.

There is only one way in which to destroy a system so vicious as this, which has attained to such solidity through the long growth of years. That is the establishment of an opera in which there will be a symmetry and balance, and the gradual education of the public up to that point where it realizes that the individual singer is only a part of a whole, instead of being a sun about which all else revolves. But this, like most reforms, is much easier said than done, and even should the Grau-Savage project exceed in success their most sanguine hopes (and they are very optimistic) it would be but a short step in the desired direction, or rather would point the way in which future work might go. Moreover, the interest at present is not what effect the success of the experiment may have on the future of opera in this country, but in the success of the experiment itself.

How widely opinions differ about it may be seen in one of the first objections made to the scheme, the placing of the opera in the Metropolitan Theatre. It is said that this one fact is sufficient to make the project fail, because no English opera under present conditions can live up to the traditions of fine singing that have been created there since Abbey, Grau & Schoeffel took hold of it, and that allowances would not be made for the poorer voices and singing, even in the face of the lower prices that will be charged. It is said also that the opera house is too large, that the singers will have trouble to fill it, and that audiences which might be profitable in size would be lost in the huge place, and thus actual prosperity might have the appearance of the opposite, which in the end would result in the opposite, for the public will not patronize what seems to it to be a failure. On the other hand, both Grau and Savage think that the housing of the enterprise in the

Metropolitan is one of the strongest points; that it will lend importance to it that it could not get in any theatre, however large and well adapted it might be; that it will make it possible to secure singers who would refuse to be connected with an organization that did not have the importance which comes merely from the fact that it sings in the Metropolitan, and therefore is in a way connected with the Grau Opera Company; and that many people will gladly patronize such an organization in the Metropolitan, when they would pay no attention to it if it were in another theatre. There is enough truth in both arguments to make them plausible, and only time and experience can show which is correct. Certainly the word of men like Grau and Savage, whose business it is to study the public, ought to carry much weight, but the public is a most "unsartin critter," and even operatic impresarios are not infallible.

Then there is the question of singers, which really resolves itself into the question of whether the public is ready to accept opera for opera's sake, because it will be manifestly impossible at present to secure any people like Nordica, Fames, Bispham or such of the great stars who sing in English. The experiment that has been made at the American shows that there is a certain public that is more interested in the opera than in the singer, for the books of that theatre show that the operas that have been repeated there have drawn about the same amount of money a week, no matter what the cast may have been. But this public is a comparatively small one, and one which rarely or never ventures to Broadway for its amusements, to say nothing of the Metropolitan and its high prices. Mr. Savage thinks that he has at the American merely dipped into a class which really is large and influential, and he believes that there is a large public here which will forego the pleasure to be derived from stars for a symmetrical and well balanced performance, and that a large part of this public refused to go to the American because \$1 was the largest price demanded for admission, and because it was located in Eighth avenue. He believes that this public, in addition to a large part of the one he has created with his Castle Square Company, will patronize the Metropolitan when English opera is given there. But success in this he knows must depend, if not on the individual singers, on the excellence of the ensemble, and it is to this end that he will direct most of his attention. If he succeeds proportionately in his stage management, and in the general handling of his people, to what he has done at the American, he will surprise many whose knowledge of the setting of opera has been wholly gained at the Metropolitan. There are more evidences of brains in the management of the American in one performance than there are at the Metropolitan in a whole season. For example, the Metropolitan has never staged an opera so adequately and so intelligently as the Castle Square Company staged "A Basso-Porto" a few weeks ago.

For years there has been an annual cry for release from opera in unknown tongues and for the establishment of a national school. The experiment to be made next year will be interesting of itself, and it should show conclusively, once and for all, whether we are ready for opera in the real sense of the word. If Messrs. Savage and Grau do as they promise, and there is no reason to believe that they will not, because they seem to realize the conditions that face them, the public will have the opportunity to show whether it really cares for opera, or, as many believe, cares for it only because it is the proper thing to do. The promoters promise good singers, a good mise-en-scène, novelties and satisfactory and well-rounded performances. It will then remain for the public to show whether it wants such things, or is content only with the slipshod manner of conducting opera which now prevails and the exploitation of great stars.

W. E. W.

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# THE MUSICAL COURIER.

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SPENCER T. DRIGGS - - - BUSINESS MANAGER

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THE article from the Boston Transcript printed on another page should be read by everyone interested in opera and music. It is the vital principle explained.

IF there was such an enormous subscription at the opera season, why should Grau be tendered a benefit? The fact is, we do not believe in this big subscription; it was only a "bluff" to weaken the almost impregnable position of Jean de Reszke in New York. The star system has reached its rotten-ripe period; rapid decay is now inevitable.

THE orchestral condition in this town is beyond description. With the Metropolitan Opera House orchestra permitting substitutions of players and all kinds of kindred defects, a system of commissions exists which the Musical Union should at once abolish. No player can get an engagement in this orchestra unless he agrees to pay to the broker-player who secures the engagement a certain sum each week. It is said that the man behind the violin, who controls these engagements, is averaging a profit of several hundred dollars a week, and very naturally the best orchestra players refuse to submit to the plan. But how about music?

NEVER was the amenity of artistic intercourse more deliberately disregarded than by Grau in his treatment of Emil Paur, to whose work entirely the two Wagner cycles of this season must be credited. Despite this and other labors at a wretched salary, considering the quality and the character of the work, Mr. Grau gave a direct insult to Mr. Paur in his participation in the Schuch scheme, and it is quite sure that had Von Schuch known of this and the orchestral conditions here he would not have agreed to make his visit. The absolute indifference to the artistic principle at the Metropolitan Opera House is amazing.

THERE seems to be little doubt as to the re-election of Emil Paur to the conductorship of the Philharmonic Society. This was stated in a recent issue. It is now announced that Grau has arranged with Paur to conduct German opera during the month of July at Covent Garden. This is only fair, for Paur was secured by Grau at a desperately low salary for New York; not as low as Schalk, but very near the latter's salary. It Paur is re-engaged for next season's opera, he ought to get more money, as he has been worked hard this year.

THE poor attendance at the universally advertised Schuch concerts must have shown that New York people will not attend concerts given by New York orchestras at prices that are beyond the popular range of 25 or 50 cents. That is, the musically educated New Yorker will not go to these concerts, for he knows the orchestral condition here and the demoralization of the orchestra through the operatic system and the Restaurant music. He also knows that there is no rehearsing, no system, no permanent co-operation of orchestral masses, no good instruments and no desire to alter the conditions, and he therefore refuses to attend the concerts of New York orchestras, be they under the direction of Paur or Schuch or Thomas or Van der Stucken or any of the men whose rank as conductors is recognized through years of orchestral activity.

Neither will New Yorkers support the opera. It is the box holder who does that at present as a fashionable social function; and the wealthy box holder, having no interest whatever in music, did not go to the Schuch concerts. Take from the opera its element of fashion and the whole scheme succumbs because it has no popular support except in the form presented at the American Theatre. Mr. Savage should pay great attention to these underlying

principles; they are as old as the hills, too. Will box holders attend the Savage-Grau operas, and, if they do, will they subsequently patronize the Grau scheme, and if they do not ———?

A CABLEGRAM announces that Sims Reeves, the English tenor, has been placed on the pension list for £100 a year. Mr. Reeves has been singing for over fifty years, but he is an English tenor who is singing at home; consequently he could not be expected to make a living, for England, like the United States, is overrun by foreign singers, and whatever money the public has for music goes to them. The English singers who make any money are those who come to the United States. In their own home there is very little income for them unless they teach, because the foreigners—the Russians, Slavonic, Italian, German and French singers—invading England annually, take away all of that money which might go to the good English singers at home but for that reason. It would be an excellent idea if Congress here would pass a law putting on the United States pension list all singers who have sung for fifty years and not made any money, and, at the same time, put in a clause that, in order to prevent this pension fund from being too great, all foreign singers should pay at least 10 per cent. of their income into the pension fund for the purpose of creating the very resources from which to pay the poor American singer who is in the same boat that Sims Reeves is in England. There is no pension necessary for any foreign singers who come to England and America. On the Continent there are some pensions, but they usually go to those singers that do not leave their own countries. After they get to England and the United States they generally become capitalists. If this thing does not stop it will continue.

### HANS RICHTER RESIGNS.

HANS RICHTER resigned March 17 for good as conductor of the Vienna Opera House, and on the very day of his twenty-fifth anniversary as conductor of the imperial establishment. Herr Hellmesberger is nominated his successor, although a cablegram to this effect was only received here last Saturday. This is not the first time Richter has left Vienna, but he was always coaxed back by promises of more pay and less work; besides, there were the claims of the Vienna Philharmonic Society. But in 1898 Gustave Mahler succeeded Wilhelm Jahn as director, and soon the force of the new man was felt, and, laying it to the account of a sore arm, Richter resigned from the Philharmonic Society at the beginning of its fifty-sixth season. Mahler became his successor and with good results, both pecuniary and artistic. Then came the rumors of Richter's absolute departure from the opera, with the result that a salary twice the amount he had before received, with a contract for five years, was offered and accepted by the veteran conductor. Yet, in spite of all this, Richter severed his contract, and goes to England. This time the break is final, for the conductor has a grievance. He feels that after a quarter of a century of unselfish devotion to Wagner and the classic and romantic symphonists, he has been slighted by a fickle public in favor of a new man, and Richter is too big a personality, bulks too largely in the contemporaneous canvas, to play second fiddle, or even first fiddle at the same stand, with anyone else. So England's gain is Austria's loss, and there seems to be little room for doubt that Hans Richter will visit America next season. He wishes to see the country, conquer a new musical world, and incidentally put money in his purse. He will probably conduct the German performances at the opera—if there are any—and will be under the management of Vert.



## THE CHAPMAN FESTIVALS

WITH

## Foreign Stars.

THE indefatigable Wm. R. Chapman, who is to assist once more in giving Beethoven's 9th Symphony by furnishing the choruses at the Philharmonic concert this week, where that symphony is to be produced, is hard at work in Maine, New Hampshire and Vermont with rehearsals for a series of festivals in which Grau's foreign high salary artists are to be the chief attraction; but Mr. Chapman will not lead the Worcester Festival, we are sorry to say; that festival should also be included in the trust scheme that gives engagements to the high priced foreign singers at the expense of our own native talent, which has no opportunity to develop under the auspices of the foreign domination.

The following letter from Burlington refers to the matter in a light not yet published:

BURLINGTON, Vt., March 29, 1900.

Editors The Musical Courier:

I have noticed in a recent number of your paper some remarks relative to a proposed series of festivals to be held in Massachusetts, Maine, New Hampshire and Vermont, this coming autumn, under the direction of W. R. Chapman. The patron's tickets, amounting to \$2,500, which guarantee the financial success of the festival in this city, were sold upon the representation of Mr. Chapman to some of our musical people that he had formed a "musical trust" and "was backed by Maurice Grau," and pledged himself to "bring a quartet of foreign stars from the Metropolitan Opera House Company, of New York, of the very highest reputation, including some of the best singers in the world," and an orchestra of eighty to one hundred pieces. This aggregation he was to bring directly from the Worcester Festival, which was to be under his direction and which he was to conduct, the plan being a week each in Worcester, Burlington, Manchester and Portland.

Certain of the more conservative of our musical people doubt his ability to fulfill these pledges, as we notice the Worcester Association have already taken pains to contradict such statements so far as their society is concerned, see enclosed slips from *Daily News*. Will you, through the columns of your interesting paper, kindly give your opinion as to this scheme? Is it practical? Will our good people get "value received," and if carried through, will the cause of choral music have been advanced?

Yours respectfully,

READER.

Mr. Chas. M. Bent, President of the Worcester Festival, wrote as follows to the *Burlington News*:

To the *Daily News*:—Will you do me the favor to contradict the statements made in the article upon the Musical Festival in your issue of the 7th inst., so far as they relate to this association and its festivals, as they are not correct in any particular and give an entirely erroneous impression regarding the methods of the managers of the association. The scheme described in your article has not been proposed to them, and this is the first intimation I have had that any such plan was contemplated.

CHARLES M. BENT,

President Worcester County Musical Association.

The same Burlington paper also makes the following statement on the local situation:

It is expected that a chorus of at least five hundred voices will be organized here—the singers coming from all parts of Vermont, in whose behalf, and also in behalf of patrons of the festival, special rates have already been secured from the railroads.

And now what must Burlington do to secure this magnificent festival?

Practically nothing.

No one is asked to give a cent of money. No guarantee fund is demanded.

All we are asked to do is to buy five hundred season tickets at five dollars each—tickets which are transferable and which will admit the bearer to three concerts and two matinees—concerts and matinees to each of which one would expect to pay from \$2 to \$5 in New York and which at a dollar apiece form the cheapest musical treats in the history of the fine arts.

Thirty canvassers are now at work selling these tickets and we earnestly hope that they will have a cordial and generous reception. It may be said that the tickets are not to be paid for until the time of the festival and consequently no risk possible is incurred by the prospective purchasers.

There ought to be no doubt of the success of the festi-

val. There ought to be no doubt that our music-loving and public-spirited citizens will take hold with a will and secure a festival that will be a credit to Burlington.

Everything should be done to encourage the development of local choruses, but they should not be the means toward an end, but the end itself; they should not be created to operate as a lever to raise local excitement for the purpose of aiding certain New York speculators in foreign high salaried opera stars to unload their product prior to the end of the season. These speculators in the foreign article, which drives the native American singer who can secure no engagements because of the presence of the ubiquitous foreign bird, out of his or her professional life are not interested in music in Maine, New Hampshire, New York or Vermont, but merely operate so as to engineer schemes that will foist the present job lot on non-suspecting communities. There is no art in it; it is purely and merely and simply business, and after they have gotten their thousands out of each New England chorus scheme they recross the Atlantic, going home laughing up their sleeves at us.

This explanation of the situation may illuminate the mind of the editor of the Bath, Me., *Enterprise*, which, in its issue of March 28, says:

THE MUSICAL COURIER, New York, speaks harshly of Prof. Chapman, of musical chorus fame, for engaging foreign soloists instead of American. We don't know much about it, but we suppose that Chapman gets his soloists to the best advantage to himself, while giving talent that is called for by his patrons.

We are not speaking harshly of Professor Chapman. He is merely one of the hundreds of American tools used to play the foreign game here that is gradually but surely destroying our whole native musical economy. Why not save all this great fortune to be paid to the foreign speculators and give reasonable rates to American singers and reduce the price of admission and make the festivals popular and thereby also encourage the American singer and show the chorus singers of Maine, New Hampshire and Vermont that they, too, may attain position and eminence in music one of these days. As it is now manipulated American singers are always to remain in the chorus and the foreigners get all the money for singing the leading roles. It is disgraceful.

M. R. FINCK had something new to tell of Wagner in last Saturday's *Evening Post*:

"A contributor to the *Neue Zürcher Zeitung*, having occasion recently to look over some old volumes of the *Allgemeine Polizei Anzeiger* (general police news), of Berne, chanced upon a portrait, fairly well executed, underneath which was printed: 'Richard Wagner, Formerly Capellmeister, Political Fugitive from Dresden.' Another part of the same issue of that journal, under the heading of 'Politically Dangerous Persons,' contains the following notice, dated June 16, 1853: 'Wagner, Richard, ex-capellmeister of Dresden, one of the most prominent adherents of the revolutionary party, and against whom a "hue and cry" has been issued on account of his participation in the Dresden revolt of May, 1849, is, according to information received, about to leave Zurich, his present abode, with the intention of re-entering German territory. With the purpose of his apprehension, a portrait is here given of the said Wagner, who, in the event of his carrying out his design, should be arrested and delivered up to the Stadt-Gericht, at Dresden.' Students of Wagner's life are acquainted with the terms of the 'Steckbrief,' or hue and cry document here alluded to, which the Saxon Government issued in 1849. But the above notice by the Berne authorities is interesting, as showing the extent to which the movements and supposed intentions of the composer of 'Tannhäuser' and 'Lohengrin' were being watched even in free, republican Switzerland."

## VON SCHUCH CONDUCTS.

THE eminent Dresden conductor, Ernst Von Schuch, made his New York debut last Thursday night at the Metropolitan Opera House. The Opera House orchestra had been reinforced until it numbered nearly one hundred, and the audience was neither large nor particularly responsive. The fact is, the general public has been bamboozled so many times this season at the Opera House that not even a solo by Gabriel on his heavenly trumpet would draw a paying audience. And then the musical public knows its opera orchestra—knows it far better than it knew Van Schuch. Yet the affair calls for extended comment. The program presented was this:

Overtures—	
Der Freischütz.....	Weber
Euryanthe.....	Weber
Oberon.....	Weber
An Die Hoffnung.....	Beethoven
	Herr Van Rooy.
The Swan.....	Grieg
Serenade.....	Strauss
	Nordica.
Symphony in D minor.....	Schumann
Concerto Grosso in D minor (string instruments).....	Händel
Aria der Vitellia (Titus).....	Mozart
	Schumann-Heink.
Overture, Tannhäuser.....	Wagner

And how did the presence of the celebrated conductor act on the tired opera band? Did it play with more fire and accuracy? These questions were practically answered in our last issue when we asserted, without fear of contradiction, that Von Schuch, or any other conductor, foreign or domestic, could not in three, or thirty-three rehearsals, alter the musical *morale* of the opera orchestra. And Mr. Von Schuch was well aware of this, while his unquestionable authority and marked magnetism rendered null any fear that he might endanger his splendid reputation at this concert. By sheer will he successfully carried his men, willing enough, but unused to such power behind the baton, through the long program.

Von Schuch is evidently an operatic conductor by predilection and also through force of routine. His readings, despite a certain squareness of style, are essentially those of a man accustomed to the looser gait and easier flowing rhythms of the music drama. He is a romantic conductor, with a beat that is clearly understood, and one that occasionally becomes excited and unclear in climaxes. Delicacy is not missing—and this our audience demands—and the poetic spirit was everywhere in the three Weber overtures, in the Schumann symphony, and Wagner number. The Weber overtures were well read, with vigor, and clean, crisp accentuation. There were variations in *tempi* that were new to us in the *allegro* of the "Freischütz" and in the runaway at the close of the "Oberon." Naturally, no one will ever disturb for us the remembrance of Gericke's conception of "Oberon," especially as interpreted by the Boston Symphony Orchestra. Von Schuch's is a Wagnerized Weber, but none the less effective and interesting.

The symphony, played without breaks, was not so satisfactory, the scherzo being too slow and the romanza hardly poetic enough; nor was the finale clear. "Tannhäuser" was presented to us in the latter day Mottl-Cosima Wagner reading. The slow part was played very slowly, while the Venus music was taken at a funereal pace, but an exciting *stringendo* and climax were built up. The Händel Concerto gave Von Schuch a capital opportunity, which he did not fail to utilize.

So far Von Schuch. But the orchestra! How could any conductor work his will upon such a mediocre instrument? Here in Greater New York, a city of millionaires, we have a million dollar opera with a band that would not be tolerated even in Pittsburgh, Pa. It is Grau's fault, this very orchestral situation. The money he spends, or is forced to pay his foreign artists, is diverted from its legitimate channel. The fundamental quality of an opera is its orchestra; by its orchestra it should be judged. The test of a musical city is its orchestra.

and the orchestras of New York, both operatic and Philharmonic, are so bad as to be a municipal disgrace. How our pride was humbled by the reflection that the newcomer who conducted last Thursday night at the Metropolitan Opera House had the week before listened to the Boston Symphony Orchestra in Carnegie Hall! What Ernst von Schuch thinks of the situation we all know. He has publicly expressed himself regarding both bands, and his opinion is hardly flattering to us, kindly phrased though it was. There is no remedy but one. We have posed the question so often that we need not recapitulate except to remark that the present operatic condition in New York city is more than a menace to musical life; it has throttled it into silence already.

Von Schuch was warmly received by those who knew of his capabilities. He is a great conductor, and all the greater because he demonstrated his musicianship without the aid of a musical instrument—no one can call the opera orchestra a musical instrument!

The singing was mediocre but well intentioned. Last night the program of the second Von Schuch concert was this:

Symphony in C minor.....	Beethoven
Aria, Der Freischütz.....	Weber
Plançon.....	
Invitation à la Danse.....	Weber-Weingartner
Aria der Andromache (Achilleus).....	Bruch
Schumann-Heink.....	
Vorspiel, Parsifal.....	Wagner

We notice that Richard Strauss' "Heldenleben" has not been given and for good reasons—the opera band could never master such an intricate score. So the first performance of the work in America will probably be heard under Mr. Gericke at the last concert of the season in Boston of the Symphony Orchestra—that is, unless Mr. Thomas does not play it in the interim at Chicago. Mr. von Schuch is to conduct the next "Tristan and Isolde" performance. He has our most sincere sympathy.

#### WHY ARTISTS SHOULD MARRY.

WE publish the following communication with pleasure:

Editors *The Musical Courier*:

I take great pleasure in reading the columns of your paper, and, if you will allow me, I should like to make a criticism.

I have read a number of articles discussing the question of artists not marrying, harping upon a great career being ruined by marriage, calling the marriage with an artist a failure, &c. I beg to say I differ largely in this matter. Because it has appeared to be the case in a few instances, is it necessarily so in all cases? Is it not that which is most emphasized in our papers, magazines, &c., which influences the general public to a great degree? Would it not be more edifying to present the other side of the question?

God has given the artists of to-day genius and talent to be used properly, and for the pleasure and uplifting of the people. What is more beautiful than for him to choose a helpmeet to assist him in climbing up the ladder of fame? War it not God's will that men should marry? Because a man has a wife should it detract from his ability and genius; is he less an artist because a few little fluttering matinee girls refuse to rave over him? And do they refuse? No. He is none the less great, on the other hand, if he be a good man, besides being a fine singer, performer, writer or what-not, he would be that much more admired and praised.

Why not idealize this side of the question, instead of dragging down the marriage situation. I am sure there would be fewer divorces, better wives and husbands, and artists greater than the world has ever known.

If you study the lives of most great men, you will find that their successes lay in the encouragement and co-operation of good wives and mothers. On the other hand, I have in mind the destruction of many would-be great men, whose artistic careers were ruined by the false flattery and attention of some woman or women who finally dragged them in the mire.

Suppose the matinee girls are less enthusiastic, they do not constitute the general public. Girls are peculiar creatures after all; they do respect and bow down to honor.

even the worst of them. With the majority it is a small matter of conquest for the hour—a flirtation.

We are living in a fast age, and can we improve on the conditions by advocating the unmarried state, thus sanctioning immorality? A true, loving wife should be, and always is, a true man's inspiration.

A SUBSCRIBER.

THE MUSICAL COURIER has ever upheld the sacredness of the marriage tie, and while it does not advise young artists to marry—indeed, why should THE MUSICAL COURIER play the part of an adviser at all in matters of this kind?—there can be little doubt that many men and women of artistic gifts sink because of the need of the fly-wheel of matrimony. There is no fixed rule in this matter; the street peddler may be more unhappy in his choice of a wife than the great violin virtuoso. Many opera singers are happily married. We have never met any of these, but we have heard of them. Agreeing fully with our correspondent that there is a lot of nonsense written about the public refusing married artists—witness Jean de Reszké and the Sothorns—we also believe that no success in art compensates for the absence of married love and a happy home.

#### "BEAUTIFUL BLUE DANUBE."

THE Chicago Orchestra, under Theodore Thomas' conductorship, presented the following program at the Savannah Theatre on March 19:

Symphony No. 5, C minor.....	Beethoven
Zigeunerweisen.....	Sarasate
Mr. E. Baré.....	
Invitation to the Dance.....	Weber
Orchestration by Felix Weingartner.....	
Overture, Tannhäuser.....	Wagner
Largo.....	Handel
Violin obligato by Leopold Kramer.....	
Symphonic Poem, Danse Macabre.....	Saint-Saëns
Italian Capriccio.....	Tchaikowsky

After the playing of the Handel Largo, Mr. Thomas, in response to demands, played an encore which was nothing less than Strauss' "Beautiful Blue Danube" waltz. After the performance considerable excitement was occasioned by a vigorous protest made from an upper right hand proscenium box in the theatre by Prof. L. W. Mehrtens, the head of the conservatory in Savannah, who declared that Mr. Thomas had lowered the tone of art by playing this waltz as an encore in a concert in which the Beethoven C minor Symphony was played and the other numbers we see above, and Mr. Mehrtens, who is a graduate of the Conservatory of Leipsic, and who has also studied in Berlin, claimed that it was inartistic and incongruous to play this waltz in a concert of this nature. Great commotion was occasioned in the town, and the papers picked the matter up, although they admitted at the same time that the audience was not as large as it should have been at such an affair. A telegram was sent to this office simply asking the question whether the "Beautiful Blue Danube" waltz should be played as an encore—simply asking whether it should be played with the Beethoven Symphony on the program, and we replied that it should not be done.

Mr. Thomas is one of the great recognized orchestral leaders of the day. He is a man who has devoted himself constantly to the work of producing beautiful programs which have been played in thousands of concerts under his direction all over the country, and the probability is that he gauged his audience and concluded that it would be advisable to play an encore of that nature; but on general principles it is necessary to protest against pampering to that kind of taste. "The Beautiful Blue Danube" is a classical waltz, it is true, but Mr. Thomas, in the first place, should never have played an encore. Under no circumstances should he have permitted himself to do it, particularly as he is rigorous in that respect and is known to adhere generally to a rule which should be universally adopted.

The conduct of Professor Mehrtens was probably

instigated by a loyal feeling of veneration for the composers on the program, and in a burst of passion he stated what he felt to be true and a duty to art. Of course, there is no doubt whatever that Mr. Thomas would have not done this thing either in Chicago or in New York or Boston, and while it is not a crime, yet in view of the character of that program, in the first place, the "Blue Danube" should never have been played, and, in the second place, no encore should have been played at all by the orchestra.

#### AN ETHICAL QUESTION.

THE opera artists will leave here for Europe—the bulk of them—on Saturday, the 27th of April. On the evening preceding a benefit will be given to Mr. Maurice Grau, the manager of the Grau Opera Company. What is a benefit? Such a benefit as Mr. Grau receives will consist of the services of his artists, gratis, together with other services and the advertisement of the fact that these people will sing for his pecuniary advantage, and the arrangement of programs, which will include all of them in scenes and acts from various operas, for the purpose of attracting as large a crowd of people as possible. No possible artistic effect can be produced, and it is therefore merely an advertising dodge of the very lowest kind, arranged, carried out and projected for the purpose of bringing money into the treasury, under the guise of a benefit or for the purpose of a benefit.

It has been reiterated frequently—much too often to suit the business purposes of certain people—that this season was the largest subscription season the opera has ever had and that large profits have been made. If large profits have been made, the manager certainly must be a natural beneficiary of pecuniary profits. Thereupon we must conclude, as every sensible person must, that Mr. Grau and those who are co-operating with him in this benefit are willing to place themselves on a parallel with poor actors, with the widows and orphans of stranded vaudeville performers; on a level with wrecked doorkeepers and scene shifters and unfortunate chorus singers for the purpose of securing from the public eleemosynary contributions. It is merely a question of taste. Here we have an opera company under a manager who is reported to be the most successful and influential element in the operatic field. Through the daily press and through other mediums it is stated that the enterprise which bears his name and of which he is the head is a successful financial enterprise, and yet at the conclusion of the prosperous season this individual places himself in an attitude that would ostracize him in Europe. It is therefore to be concluded that the statements regarding the successful financial issue are lies or exaggerations calculated to impress the people with its success when it is not a success; or that, notwithstanding the financial success, the persons who received advantages from this success are willing to degrade and debase themselves for the purpose of securing still more money.

We must announce this on ethical grounds as a contemptible and corrupting scheme. We are not sure whether Mr. Grau himself, personally, is the chief element of it. We are not aware whether all the money coming in from this source, after the payment of necessary expenses, goes to Mr. Grau or is divided by him with others, and we are not particularly anxious to place anyone in a position of responsibility on this disgusting and degrading question. We simply present it as an offense against the ethics of the community, as an outrage upon art and as an insult to the musical world. If a successful opera season is to be closed every year with a benefit to the manager who is supposed to have made thousands of dollars out of it, we consider it a shame to be identified with it, and we are astonished that there are not some artists who re-



use to participate. We see no reason why there should be any paragraph in a contract with an artist compelling him or her to give services including a benefit performance, unless, indeed, the salaries that Mr. Grau pays are so high that some of the artists are willing to close their eyes and sing on occasions for nothing.

What is it in our American institutions that enables people who are in the business of drama and in music, to overstep the bounds of strict, straightforward commercialism by making appeals for charity to assist them? If a banker fails, if a shipper fails, if an architect fails, if a bridge builder fails, if a physician cannot succeed, if a sculptor finds no opportunity for making a living in his profession, the public is not asked to attend a public meeting or performance for the purpose of raising money to help the one in distress; but if an actor fails, or a manager fails, if an operatic manager feels disposed to do so, or if a singer feels himself or herself in difficulties, a charity performance or a charity subscription is started to assist such persons. The result is that in the public mind no stability is attached to any of these callings. They are considered part and parcel of a possible public charity, like the hospital or an orphan asylum, without, however, the merit of these institutions, which offer enormous facilities for the advancement of moral and physical sciences. The money spent on the orphan asylums and hospitals in charity is well invested, and therefore these institutions do not even come within the scope of the charity that is exercised toward managers and poor actors and singers. It is a peculiar state of affairs. It is resented by the more sensitive and elevated characters in the musical and dramatic field. It would not be accepted by men whose tastes are choice and whose characters are trained to respect the *amour propre*, even though they be in distress; but it certainly cannot be overlooked when a manager of a so-called successful season expects a benefit performance for his own advantage. Would it not be an excellent idea for an operatic manager to reject all propositions of salary and emolument, and put into his contract with the stockholders a clause that his services be recognized at the end of a season with a benefit performance? He would have a clearer title to the money he gets under such an arrangement, and would stand before the world in his true light. Mr. Grau could be of immense service to the whole moral tone of affairs if he would reject any such proposition as a benefit performance—if he would stand out like a man of affairs and show people that he is an operator who is willing to stand by his work and his judgment or fail by it. His position in the community would be elevated, his power for good would be increased, and the respect for his intellectual capacity would be improved and his power would be vastly enhanced. He cannot very well expect the approval of successful men in all walks of life, who would disdain benefits with contempt, when he himself becomes the publicly advertised beneficiary of a performance gotten up for the purpose of attracting, under the guise of charity, as large a multitude as possible to make the receipts as large as possible.

The growing demand for musical education in this country is indicated by the fact that the New England Conservatory, of Boston, has had, since 1882, the number of 32,000 pupils.

THE above is taken from a Boston paper. If the New England Conservatory has had 32,000 pupils in the last eighteen years, we would like to know whether any of these pupils have appeared in public and are doing effective work as pianists, violinists or singers; has one of them ever written a piano text book or a book of vocal studies; has one of them written songs that are sung anywhere; has one of them started a conservatory that has accomplished anything; has any of them figured as a great teacher in any community; what has become of all these pupils—an army of 32,000 musical pupils? A conservatory which turns out

32,000 pupils should do something akin to what the German or the Paris Conservatory does. If 32,000 pupils come from Leipsic, from Berlin, from Paris, from Brussels, we occasionally hear from one of these pupils and the world knows something of the work accomplished. The world knows it. We are satisfied here if the United States knows it. Who in the United States has heard of any of these pupils? Where has anything been registered or recorded showing that anything great has been accomplished in the musical line by any of these 32,000 pupils of the New England Conservatory of Music? There is hardly any necessity for discussing this question. It is a question of fact.

CALVE would not sing in the opera on Monday night because the audience was too limited. She will not sing except to a crowded house. She will not understand that the houses are often empty because she is advertised to sing. Her day is about over in this country, but her attitude illustrates the aggravated condition of the star system.

## Influenza or Jealousy?

LONDON, March 15.

Editor New York Musical Courier:

I AM informed by an English correspondent residing in Dresden that a section of the Germans showed extreme annoyance at the relief of Ladysmith. They threatened those who displayed Union Jacks with thrashings. The English church was besmirched with red paint, and disgusting words were daubed upon the walls, the police having to be requisitioned to clean all away. Boys in the streets have since amused themselves by spitting at well-known English residents. But imagine my sighs at the strange moods and methods of peoples, sir, when directly after reading this information I took up a German paper, the *Deutsche Kunst und Musikzeitung*, published in Vienna, and found therein highly eulogistic paragraphs relating to the work of "an Englishman through and through." Allow me to quote a few sentences:

"Algernon Ashton is unquestionably a composer of importance. England, the cradle of contrapuntal creations, has now again found in him a worthy representative in the ranks of serious composers. Since Onslow and Bennett England was badly off in this respect. Englishman through and through—national elements make themselves energetically felt in every one of his compositions. \* \* \* Of Ashton's chamber works which lie before me for criticism, I like above all the glorious quartet in C minor, op. 90, for piano-forte, violin, viola and violoncello. This beautiful work is not only the pearl of the Ashton creations in this particular branch, but it deserves to have a distinguished place in modern chamber music altogether. \* \* \* Algernon Ashton is a composer of distinguished importance. Later I shall review some of his pianoforte pieces and songs, which likewise lie before me."

I am thus led to contemplate: Germans can hate Englishmen; but why in the name of common sense is it that certain gifted Englishmen are sometimes not appreciated sufficiently in their own country? How is it that one never sees any criticisms of Algernon Ashton's compositions in English papers that are one-fourth as carefully written and studiously arrived at, after close analysis and shrewd examination, as this foreign one I hold in my hands—a lengthy, exhaustive, and highly praising criticism? Has this German paper made a mistake? I do not think so. On the contrary, I believe that Algernon Ashton's compositions are not really understood by his own country people. Perhaps they are found too difficult to play. Yet the Germans play them! Or are there certain peculiar circumstances which somehow prevent rather than help the hearing of more of this composer's works? Do we approach the real explanation for the remissness or apathy which I suggest in this letter when we recollect the fact that influence may bring mere mediocrity to the front, and jealousy may even keep genius to the rear. I am, sir,

Yours faithfully, A. H. S.

Henri Ern.

IN THE MUSICAL COURIER of November 29 last year, our criticism of a concert has called forth a discussion from Henri Ern, a violinist who presented one number of the program. Mr. Ern so construes a paragraph as to imply that his work was indifferent in a composition in which he did not play.

We hasten to assure Mr. Ern that the concert was reviewed as are all musical functions by this paper, simply on its merits, and that he was not singled out for our disapproval. Our interest in his artistic welfare has not diminished.



## When Love Is Dead.

When love is dead, draw thou the lattice close,  
Shut out the world, with all its glare and din;  
Rain down the petals of the faded rose,—  
Lest pity enter in.

When love is dead, weave thou a checkered pall  
Of broken promises and faith unkept;  
For in the twilight, when the soft dews fall,  
Thy heart shall know Love wept.

The bee shall drone his homely, humming note  
Upon thine ear until thy day shall pass;  
The wood bird shall reproach thee from the moat,  
And things that throng the grass.

A little child shall look with wondering eye  
Into thine own, and greet thy smile with tears;  
A butterfly with ghostly wings shall die,  
And haunt thee through the years.  
—Virginia Frazer Boyle in Harper's Magazine.

## Some Translations.

ROBERT HICHENS is an imaginative man. He is the English music critic who wrote "Flames," "An Imaginative Man," "The Green Carnation" and some other tales. The gifts of vivid style and psychological analysis are his, but form is not always found in his novels. I enjoyed "The Slave," his new story almost as much as "Flames," yet it is too long, too rambling and too melodramatic. Possibly Mr. Hichens' brief theatrical partnership with Wilson Barrett has touched him with the desire for "curtain" endings. The close of "The Slave" deliberately plays to the gallery. What will particularly interest musical people are the portraits of musical celebrities. Thinly veiled and sometimes several well mixed and shaken together, there streams across the pages of this clever novel the figures of a dozen persons known to London, Paris and New York. For example, the "villain" is a composite of Plançon and Maurel. A bass-baritone, who sings the parts of priests and kings, dyes his beard, yet is virile enough to pursue throughout the book the heroine, is surely a blending of Victor and our Pol-Pol-Andrée—Philip Hale calls him. There is Lady de Grey, Lady Hilda Higgins and the "smart" musical set of London. A musicale, followed by a garden party, is told with many delicious satirical touches, while the picture of the French composer, Gabriel Fauré, is unmistakable. Musical talk, of the usual banal description, is parodied, and one dame of high birth is done to the life. Of the story proper, the hideous fascination of jewels for the heroine, I will say nothing. It is almost worthy of Hawthorne or Poe, if the author had not spoiled the narrative by his lack of form and doses of Dickens-like sentimentality and humor. The jewel lore displayed will make Huysmans jealous. Witty, brilliant and entertaining, "The Slave" will undoubtedly increase the vogue of Robert Hichens.

There is an "open door" just now between the British Isles and France. Fancy "Hamlet" being "done" into beautiful French prose and acted by Sarah Bernhardt! Eugene Moran and Marcel Schwob have made the translation, at least so says the Charpentier edition, but the subtle hand of Marcel Schwob is at once distinguished in this remarkable translation. If I knew as much of French as Matthew Arnold did of Greek, I might have the temerity to write a chapter and call it "On Translating Shakespeare." A careful reading causes one

to realize the absence of those great "purple shadows" missed by Max Beerbohm in all paraphrases of English prose. But there is clarity, symmetry, richness of a sort and even music in this translation. The "big speeches," the soliloquies, do not lose all their rhythmical and sonorous power, though the French is modern, flexibly modern and pure. In his preface M. Schwob is not afraid to declare that for the Frenchman Shakespeare's "wormwood" is "absinthe," and is not the five o'clock *apéritif* of the Parisian boulevards. Shakespeare is literally translated, not wrapped in euphemistic swaddling clothes, as is Balzac in English. The native rankness and sweet strength of the great dramatist are not spoiled by Anglican scruples. For this M. Schwob is to be congratulated, for this and all the translation; it is a poet who translates a poet.



To those misguided persons who would whitewash the genius of Balzac with a moral brush I recommend a daily course of Rabelais, especially of the early chapters. This turbid mental bath is suggested on the *similia, similibus* principle.

The lovers of Brahms will find a satisfying study of the man by Heinrich Reimann. It is in German and abundantly illustrated. A translation would be of value.

D'Annunzio is now a Socialist. Well, why not? The poetic soul that is content with any existing or persisting social or artistic hierarchy is a doomed one. Perpetual change, a perpetual shedding of mental skins are the only hopes of the artist. It was Jules Janin who said: "I've lasted twenty years as a *feuilletoniste* because I change my opinions every week." D'Annunzio has been too long affiliated with the aristocratic party.

In commenting upon the forgotten Händel operas, Mr. W. F. Apthorp recently wrote:

"The profoundest Händel students of the present time will tell you that his really greatest work was done in his Italian operas, not in the oratorios that superseded them. The form of his operas was purely conventional, the form of his time, and hence destined to die; but, notwithstanding the old conventional form, in these very operas he often gave expression to a poetic spirit that we now recognize as essentially modern, as in harmony with our own. It was far in advance of his age, and that is one reason why it was unappreciated, to the extent of his having to turn to the oratorio to make a living. If he had carried that same spirit into his oratorios, they would not have succeeded as they did with the public. But now we are going back to his old, neglected operas—not for stage performance, for no one now could tolerate them on the stage—but as concert music; and we find in them gems of modern poetic feeling, beside which all the mighty glories of his oratorio music pale. Take the 'Furi-



bondo spira il vento' in his 'Parthenope'; it is as modern as Chopin—you find all that Chopin had to say or hint at in the finale of his B flat minor sonata already said in it. Händel's operas had to wait for the second half of the nineteenth century to find an atmosphere in which they could be at home!"

They are telling a sweet story of the canny Pachmann, who played at a private house and sat patiently while the wife of the host sang, and sang, and sang. The proud husband asked the nervous pianist if his wife did not sing beautifully:

"Yes," replied Pachmann; "she sings beautifully, but why does she sing so long?"

Last week I bought for 10 cents the full orchestral partition of Chopin's F minor Concerto. The bookseller asked 15 cents, but I refused and secured it for 10. Thus is great art bartered for the price of two beers—domestic.

Albert Mildenberg has published several songs, among them "A Night Song" which is very pretty and singable. My Parisian friend, Isidor Philipp, sends me some new caprices—études in octaves—for which he has levied upon the literature of the violin. Studies by Fiorillo, Kreutzer, Paganini and Rode are transcribed by M. Philipp with excellent technical results. Our old acquaintance, the first C major study by Kreutzer, is served up in a



heavy piano garb of full chords. These transpositions are useful.

Luigi Von Kunits, the Bohemian violin virtuoso, now resident in Pittsburg, composed three studies for violin at Chicago in 1894. They are all three tremendously difficult, abounding in skips, runs in octaves, double stopping of a perilous character, withal musically effective. Herr Von Kunits dedicates these interesting studies to his old teacher, the Bohemian, Johann Král.

That indefatigable worker and able theorist, Mr. Carl C. Müller, has just issued through Brietkopf & Härtel, his third organ sonata in D minor. In the regular form, the last movement contains a brilliantly worked out fugue. The sonata is dedicated to the eminent organist Herrn William C. Carl.

At last Wagner's complete prose works have been translated into English. The eighth volume, done into English by William Ashton Ellis, has been put forth by Kegan Paul, Trench, Trübner & Co., London. It contains posthumous stuff, and for the most part is deadly dull reading. The letters from Paris we read in Mr. Ellis' periodical, "Meister," and this formidable book of nearly four hundred and fifty pages, while proving Wagner's febrile activity, does not add much to his reputation as a thinker, critic or writer. Wagner's opinion of Liszt and Chopin before he knew these artists was

not of an elevated order. "The arts of Liszt and Chopin \* \* \* are seldom able to dispel a tedium they far more frequently increase." Which is very German when you think the remark quietly over.

Two venerable jests on page 104 are the gems of the volume, and show that Wagner was not averse to *risqué* stories, even though Gallic in origin. But then they are very mild. Outside of his music I agree with John Runciman, that the most original thing Wagner did was standing on his head and conversing with his friends.

The impossible has happened—Hauptmann's "Sunken Bell" has been played in English, and by the Sothorns. For the first time this season I went last week to the theatre—to the Knickerbocker Theatre—and witnessed with interest a performance of this charming phantasmagoria. It is Englished by Charles Henry Meltzer, the translation being musical and idiomatic. The incidental music is by Aimé Lachaume and is happily mated to the text, following with flexibility the emotional curves of Hauptmann's fantastic masterpiece. Since Lachaume first came here as the pianist of that most delightful of diversions, "L'Enfant Prodigue," I have been attracted by his talent. Now as a composer he promises well. The preludes and intermezzi of his setting to "The Sunken Bell" are of a poetic character and at times—as far as I could judge from a more



than mediocre orchestral performance—most intense. The musical finales to acts four and five are noteworthy, being skillfully scored and full of dramatic atmosphere.

For the stage settings Mr. Sothern deserves a crown. They are lovely and would delight Hauptmann himself. I refer particularly to acts one and three. The general interpretation was fair, though it put in an entirely new light the ambitions and aptitudes of Mr. Sothern and his wife, Miss Virginia Harned. These two clever artists have been playing in sword and gown romances until one fancied that they had become hopeless prisoners of Zenda—and as Miss Mary Johnston would say "of Hope." Judge then my surprise to discover, not indeed a second Sorma in Miss Harned, but a most plastic actress, of rare appearance, and an executant of virtuosity. The almost impalpable, gossamer-like personality of the fairy who loves a human she cannot, for temperamental reasons, delineate as did Sorma, but there is fantasy in her acting, fantasy and the pathos of the remote. Several of her scenes were very strong. Mr. Sothern played in the romantic key with vigor, sincerity and a comprehensive grasp. In appearance he was satisfying, and really gave us a more potent version of the dreamer than Herr Schmelzer, of the Irving Place Theatre. The frog-man and the wood-faun were committed to good hands, Rowland Buckstone and Normann



Parr. The witch of C. P. Flockton was malignantly strong, and Arthur Lawrence's Vicar was artistic. Of course the Silesian atmosphere was absent; that was to be expected. I wonder that the difficult piece was so well played at all. Again I commend the Sothorns for their worthy attempt to break away from the banal repertory of the modern theatre. And I note with satisfaction that Mr. E. A. Dithmar, the drama critic of the *Times*, has displayed unusual sympathy in the production, arguing that if a certain amount of preparation is made before hearing "Götterdämmerung," the same is necessary to apprehend the many beauties of "The Sunken Bell."

\* \* \*

Gerhart Hauptmann has been labeled 'decadent' by Nordau; that means he is a genius, though Nordau's flock of geese seldom turns swan. But Hauptmann wears all the ear-marks of genius. He is a child of his age to a dangerous degree and his



tremulous, vibrating sensibility mirrors the hysterical agitation, the pessimism, the sad striving, the individualism, the fretful fomenting and unbelief of this dying century. He knows his Shakespeare and knows Goethe, and after the last act of "Die Versunkene Glocke" I felt like crying: "A third part to 'Faust.'" It is not "Faust," neither is it "Tannhäuser"—though there are analogies—realism, idealism, or is it Wagnerism? Nietzsche towers in the background, but above all is there poetry, exquisite poetry. Hauptmann is a poet who has learned to stammer eloquently in the accents of the theatre. I remember his "Hannele," his "Weavers," his "College Crampton," but "The Sunken Bell" is his masterwork. Almost crazy is the jumble of furiously antagonistic elements; the unities are askew, yet the result is artistic, is illusion-creating. This writer has a clairvoyant quality, he imposes upon his audience his dream of a fantastic world, and five minutes after the curtain is lifted you find yourself believing devoutly in this No-Man's Land of mischievous water goblins, satyrs, wonderful white nymphs and sorrowful mortals; it is a profound masque of the spirit in travail. Viewed symbolically we see in the bell-founder the type of the struggling, aspiring artist, who, cast down by defeat, is led nevertheless to more loftier heights, there to live the life of an *Übermensch*, the Beyond-Man of Nietzsche. Dare as dared Faust and Ibsen's Brand, to desert the valleys and scale the slopes, and your fate will be inevitable. Called madman, you will be stoned, reviled, mocked at, perhaps imprisoned. Wagner won his battle; Nietzsche also dared, but to-day is a madman. The charm, magic witchery and bitter-sweetness of this fairy tale of

Hauptmann's are extraordinary. To read meanings into it were well-nigh profitless, and with its bursts of genuinely poetic music, haunting idealism, minutes of misery, ennui, purple patches and dramatic power, it is eminently ill-adapted for the commercial stage. It contains force, fantasy, caprice, chilled pessimism, grim humor and also a tenderness which touches the very springs of our nature. Of all the subtly compounded personalities that have attempted to work out the problems of pain and pleasure on this planet Gerhart Hauptmann's is the most curious and the one among all others worthy of close scrutiny.

### De Pachman-Marteau Recitals.

**I**N the matter of instrumental recitals the present season has been brilliant, and the end is not yet. That the combination of Vladimir de Pachmann, the Russian pianist, and Henri Marteau, the French violinist, would prove successful was a foregone conclusion. Both artists are immensely popular, not only with the feminine contingent encountered at the musical matinee, but with the serious masculine element as well.

It was the latter element that was very much in evidence at the first of two recitals given at Mendelssohn Hall last Wednesday afternoon. The solid attainments of both artists appeal to the healthy musical taste, and so it was not surprising to find so many men at the afternoon recitals.

At the Wednesday recital each artist played a group of solos, and their ensemble numbers were the Mozart Sonata in E flat major and the "Kreutzer" Sonata of Beethoven. Marteau's solos were the Bach Prelude and Fugue in G minor, the lovely Air in C by the same composer, a "Fantaisiestück," by Sjögren and Wieniawski's Scherzo Tarantelle. There was no suggestion of the Gaelic temperament in Marteau's interpretation of the Bach compositions. Both he played according to the standard set by the great German composer himself. In the prelude and fugue, played unaccompanied, Marteau surmounted with ease the technical difficulties. His beautiful, limpid tone was displayed in the air, which recalls in its chaste beauty a panorama of the Celestial City, where there are many cathedral spires, and where all is goodness, joy and peace. The great man who wrote that air believed devoutly in a place of rest for good men's souls.

While much of Bach's sacred music is beyond the understanding of ordinary music lovers, the simplest must be impressed with the sublimity of the Air, or Aria, in C. In the Fantaisiestück by Sjögren, Marteau revealed the other side of his art in the warmth and opulence he infused in his tones. In the Scherzo by Wieniawski he dazzled his admirers with his brilliancy. Isidore Luckstone accompanied Marteau.

De Pachmann's group—why, of course it was Chopin, and no one would have been satisfied with anything else. The compositions were two preludes, two etudes, a mazurka and the Waltz in D flat, all played with that remarkable individuality so familiar to the musical world. As might be expected, De Pachmann was not permitted to retire without contributing encores. His extra pieces were the brilliant Etude on the black keys in G flat, by the Polish composer, and another Etude, op. 25. Adjectives in all languages describing De Pachmann's playing of the Chopin compositions were long since exhausted.

The seriously inclined in the audience were doubly grateful for the opportunity of hearing De Pachmann and Marteau in the classic compositions by Mozart and Beethoven. The finished technic of the one, and the warm, rich tones of the other, made a combination very delightful and highly satisfying. The Adagio in the Mozart Sonata and the Andante in the Beethoven Sonata, proved rare illustrations of poetical interpretation.

At the second recital last Friday afternoon, the two artists played the Schumann D minor Sonata and the Schubert Fantaisie, op. 159. De Pachmann's solos were a Chopin impromptu and that composer's lovely Berceuse, and the brilliant waltz and "Perpetuum Mobile," by Weber. Like softest velvet the fingers of the artists flew over the keys, drawing from the instrument those exquisitely even and pearly notes which make the playing of the Russian pianist a fascination and a wonder. Encores? Oh, yes! two of them—"Der Vogel als Prophet," by Schumann, and a Chopin waltz, both played as he alone can play. Marteau's solos were a group of four pieces by Sinding, which the composer dedicated to Marteau, and entitled "Quatre Morceaux." They were not, however, "bits" or "morsels," but each one of the four was about as long as a movement of the Sinding Concerto which the French violinist played at the Philharmonic concerts last month. The Morceaux, divided thus—prelude, ballade, berceuse and fête—were beautifully played, and the ballade and berceuse, the latter with the mute, were particularly charming. Marteau was compelled to play an extra number, and for

that played the "Legende," by Wieniawski, Isidore Luckstone accompanist.

The Schumann D minor Sonata, written in the German composer's most romantic vein, received from the two artists a reading reverential and scholarly. In their zeal to do homage to the composer both completely sank their personalities. This earnest spirit was especially marked in the third movement, "Leise einfach," which has a typically German theme. In classifying movements Schumann preferred the German to the Italian terms, and attention to this individuality was all the more noticeable from the program last Friday, when the music was interpreted by a Russian and a Frenchman.

The Fantaisie of Schubert made a brilliant closing number, and to repeat here that it was brilliantly played would seem superfluous. The audience remained and recalled the artists again and again.

### Van Yox Delights the Critics.

**T**HE popular tenor, Theodore Van Yox, has filled a number of highly successful engagements this season. His work in Worcester and Philadelphia was especially well received, as will be seen in the following criticisms:

It may be sacrilege in a city which holds Williams and his high notes in such regard as Worcester does to say it, but Mr. Van Yox showed last evening a richness and velvety sweetness of tone that would be worthy of Williams at his best. His phrasing was excellent and his tones, from the lowest to the highest, wonderfully sweet and full. One must speak enthusiastically of Mr. Van Yox's rendering of "Ah, Moon of My Delight."—Worcester Evening Gazette.

Mr. Van Yox's voice is rich and sweet, and he adapts himself so admirably to any music that he was a complete success. In "Ah, Moon of My Delight" he sang so well as to win a double recall.—Worcester Daily Telegram.

Mr. Van Yox has a voice of pleasing quality and a style which adds to his success as a singer. He gave the difficult "Cujus Animam" with perfect ease, and the audience applauded until it was repeated.—Philadelphia Bulletin, February 15, 1900.

The tenor solo "Cujus Animam" was rendered by Mr. Van Yox, who has a well balanced voice of good range and quality. His singing is marked by intelligence and taste, and his delivery of the number was true to the theme and received an encore.—Philadelphia Evening Telegram, February 15, 1900.

Theodore Van Yox's rendition of "Cujus Animam" received such vehement applause that he was compelled to repeat it.—Philadelphia North American.

### Leonora Jackson.

**S**PACE will not permit of the reproduction of all the recent press notices received by Miss Jackson, but the following are good examples:

Miss Leonora Jackson was the star of attraction at the second artists' concert, and the verdict of the worlds of opinions which have made this young woman eminently famous found approval in the minds of all who heard her on this her first appearance in this city last night. This brilliant young violinist repeated her artistic successes, adding to the long line of triumphs of her most wonderful musical career in this country and abroad.

The program presented was rich in the beauty of the favorite masters, and gave splendid evidence of the great power of genius and potent charm of rare musical temperament by this artistic interpreter, Leonora Jackson. The brilliancy of her technic is dazzling, and she plays with a delicacy of execution which portrays the deep sentiment of a great art understood, and with the true finish and tone which betoken the power of a master hand.—Dayton (Ohio) News, March 17, 1900.

Her technical equipment is of the best, her playing is clean, her bowing sure and her touch delicate, and to the lighter numbers she imparted a crispness and sparkle which were interesting and artistic.—Cleveland Town Topics, March 24, 1900.

### Steinert Coupon.

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## MUSIC IN BROOKLYN.

THE most rigid observer of the Lenten period could find no fault with the character of the music heard in Brooklyn the past week. Thursday evening, at Association Hall, Arthur Whiting, the Boston pianist, and Franz Kneisel and Alwin Schroeder, of the Kneisel String Quartet, gave their second in the series of spring chamber music concerts under the auspices of the Brooklyn Institute. Mr. Whiting's skill as an ensemble player is admitted and admired by all. When an artist reaches such elevation there is little left for the critic to write.

The third and last concert in the series is announced for Thursday evening, April 12.

A piano and song recital at the Hotel St. George last Friday evening attracted a large and fashionable audience. Miss Minnie Topping, a pupil of Vladimir de Pachmann, who has recently come to Brooklyn to live, made her first appearance before an American audience. She was cordially received, and her debut must be pronounced a success. There is not much of the feminine quality in her performance. Her playing rather suggests breadth and fullness of the masculine. Her tone is large and rich, and in her use of the pedals she again showed her superiority. Compelled by advanced requests to play popular compositions, Miss Topping did not put anything too serious upon her program. First she played one number of Schumann's "Faschingsschwank." Her second group follows: "Auf Flügeln des Gesanges," Mendelssohn-Liszt; "Widmung," Schumann-Liszt; Prelude, op. 28, No. 19, Chopin; Etude, op. 25, No. 1, Chopin; two Mazurkas, Chopin; Valse, op. 42, Chopin.

Lastly, she played brilliantly the Liszt "Campanella." The audience recalled her many times. Miss Topping's associates were Miss Elsie Ray Eddy, a young and promising soprano, and Dr. Victor Baillard, the popular baritone.

A few years ago, when Miss Eddy first sang in public, she was described as a "sweet little singer," but that sweet little voice has grown to be a rich and beautiful organ. Her head tones are brilliant and perfectly placed, and the medium and lower register are full, even and sympathetic. Miss Eddy sang two groups of songs, first "The Rose" (Spohr) and "The Throstle," by Maude Valerie White. Her second group included "Beat Upon Mine Little Heart," by Nevin; "Visions," by D'Hardelot, and "A Maid Sings," by MacDowell. She, too, was cordially received, and compelled to give an encore, singing as an extra song "Spring," by Tosti.

Mr. Baillard, who sang at a previous concert at the St. George this season, was honored with a very warm reception. All of his songs suited his rich and vibrant voice. He sang "Love Is a Bubble," by Allitsen; Tchaikowsky's "Don Juan" serenade, and "Dio Possente," from "Faust." Dr. Baillard's encores were the Toreador Song from "Carmen" (by request), and "Loch Lomond." Miss Jessie Hyland McGibeny accompanied for Miss Eddy, and William H. Hammond for Dr. Baillard.

At the last musical meeting of the Berta Grosse-Thomason School for Piano the following program was presented:

Au Revoir.....	Klein.
Dora Brennecke.	
Sans Souci.....	Klein
Irma Behr.	
Petite Valse.....	Wrangell
Lulu Hoschke.	
Berceuse.....	Kjerulf
Improvisation.....	MacDowell
Emma Brennecke.	
Au Matin.....	Godard
Mazurka.....	Tchaikowsky
Mrs. Ch. J. Stebbins.	
Impromptu.....	Schubert
Polonaise.....	Chopin
Grace Pinney.	

Miss Elsa Ruegger, the gifted young Swiss 'cellist, made her first appearance in Brooklyn at the concert of the Germania Club last Saturday evening. In point of wealth and social influence, the Germania is the leading German club of Brooklyn. The club house, on Schemerhorn street, above Smith street, is a handsome building with a fine concert hall and every other modern appointment. The concert was entirely a "family" affair—and was the second given this season for the members and their wives and children.

Miss Ruegger received a warm welcome, and her skill upon her beautiful instrument astonished those who had not heard her before. First Miss Ruegger played the Concerto in D, by Jules De Swert, a showy and rather technically difficult composition. In this work the young artist revealed both the finish and delicacy of her art. But the real charm of her performance was shown later, in Schumann's "Abendlied" and in "The Swan," by Saint-Saëns. Miss Ruegger also played a mazurka by Popper, and that same composer's "Elfentanz." Miss Emily Miller played Miss Ruegger's piano accompaniments.

The remainder of the program included songs by Mrs. Amanda Spanuth and Edward Schloemann, and piano solos by Miss Miller.

Mrs. Martha Dorlon-Lowe, the contralto of the solo quartet of the Church of the Pilgrims, and also Paul Du-fault, the solo tenor, have been re-engaged for another year. Miss Grace Mae Clare, a pupil of Emma Thursby, has secured the position of solo soprano in the choir of All Saints' Protestant Episcopal Church, corner of Seventh avenue and Seventh street.

At the request of many members, the Brooklyn Institute will repeat on Thursday evening, April 19, the reading of "Macbeth," with special music by Frederick August Dressler, of Berlin. George Riddle will again be the reader.

### E. Presson Miller Pupils.

At the Metropolitan College of Music, last week, a lecture was given by an eminent vocal authority, followed by the examination of many of the Miller pupils, and hearty congratulations on the method, thoroughness and intelligence displayed by both teacher and pupils. Some of these pupils occupy excellent church positions, others are ready substitutes, and all are certainly on the road to expert knowledge of the voice and its possibilities.

Mr. Miller has gone abroad frequently for the special purpose of study with the best voice teachers of Italy, France and England, and his studies are never ending.

## Honors for Gulick

From President McKinley.

EXECUTIVE MANSION,  
WASHINGTON, March 31, 1900.

DEAR MASTER GULICK—I have received your letter and have read it with pleasure.

Mrs. McKinley and I very much enjoyed hearing you sing, and we both wish for you a full measure of success in your coming recital. Sincerely yours,

WILLIAM McKINLEY.

Master Earl Gulick, Carnegie Hall, New York City.

From Mrs. Andrew Carnegie.

5 WEST FIFTY-FIRST STREET,  
NEW YORK, March 31, 1900.

MY DEAR MRS. GULICK—If my name will be of any service to you, I shall be delighted to have you use it.

I was so pleased with Earl's singing the other day.

With every wish for the complete success of the recital, I am, Very sincerely yours,

LOUISE W. CARNEGIE.

Alice Garrigue Mott's Pupil.

MISS CARRIE BRIDEWELL made her first appearance in opera last Friday evening when she sang the part of one of the three young women in "The Magic Flute." Miss Bridewell has been a pupil of Mrs. Mott's for the past two years, having in fact studied with her ever since she came to this city. She has a fine contralto voice that has been carefully trained by Mrs. Mott until at the present moment she has reached a point where an operatic appearance was possible. All the leading artists at the Metropolitan Opera House have expressed themselves in the highest praise of Mrs. Mott's method as exemplified in Miss Bridewell and have one and all advised the young lady not to go abroad and "have her voice and method spoiled" as they expressed it.

The success of a pupil is always a gratification to a teacher, but when the success is attributed to the splendid way in which the pupil has been taught, it is, of course, far more gratifying. Mrs. Mott teaches a pure method that has been highly successful in developing voices to their best, and what is often of far more consequence, has inculcated principles in her pupils that have enabled them to keep their voices in condition, for with her system they know how to use them.

### Albany Festival.

THE Albany Festival takes place May 8 and 9, with the following program, Arthur Mees conducting:  
The Spectre's Bride.....Dvorák  
Eve.....Massenet  
Stabat Mater.....Rossini

The soloists are:

Soprano—Mme. De Vere-Sapio, Miss Sara Anderson  
Alto—Miss Clary.

Tenors—Evan Williams, Mackenzie Gordon.

Baritone—Sig. Campanari.

Basso—Julian Walker.

### Soloists for the Saengerfest.

The soloists engaged for the Saengerfest to be held in Brooklyn this coming July are Sara Anderson, soprano; Josephine Jacoby, contralto, and Joseph S. Baernstein, basso.

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## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, April 2, 1900.

Lionel Hayes, the tenor, pupil and assistant in Paris of the famous Trabadelo, writes as follows:

HOTEL MARLBOROUGH, NEW YORK, March 30, 1900.  
I see to my surprise in a recent Paris letter published in THE MUSICAL COURIER that I am booked for the Exposition with fifteen of my pupils. This is, indeed, news. My pupils here have asked me if I'm paying all expenses of the trip, and how I'm going to select the fifteen, suggesting long staves and short staves, &c. As a matter of fact, after finishing engagements here and a week of "Princess Ida," by Gilbert & Sullivan, under Dixey's direction, in Binghamton, April 16, I expect to leave alone and unprotected by either fifteen pupils or multiples of the same, to join a party at Brighton, England, spending the winter in Florence and Naples, a-coaching for my intended debut at the St. Carlos. Let me thank you now for the many little kindnesses you have been pleased to show me, and believe me most appreciative.  
Very cordially,  
LIONEL HAYES.

Mr. Hayes has had a busy season, his reputation as Trabadelo's assistant serving to bring him many pupils. He leaves a handsomely furnished and equipped studio at Carnegie Hall, everything being in exquisite taste, and the musical folk who have had the pleasure of his acquaintance will miss him—and wish him success when he makes the St. Carlos debut.

Martina Johnstone, violinist, and Charlotte Walker, the soprano, the latter for some years past at the Fifth Avenue Baptist Church, gave a recital at the Laurel-in-the-Pines, Lakewood, last Thursday evening, and with a well selected program found much appreciation.

Miss Walker sang the "Oberon" aria, "Ocean, Thou Mighty Monster," as her principal number, and with such dramatic expression that it made the performance notable. Her other numbers were a Sullivan song, "Orpheus With His Lute"; Becker's "Spring-time," and a new song by Shelley, "Embers," for which the composer had specially written a violin obligato. Miss Johnston played a fantasia on "Carmen," new to me, by Hollman, the cello composer; the original is for cello, and as Miss Johnstone plays it it is uniquely effective. It was full of nuance, an impromptu-like spirit pervading the entire thing. Later she played Svendsen's "Romanze," a Spanish dance by Rehfeldt, and the "Prize Song," Wilhelmj's arrangement. F. W. Riesberg was accompanist.

Albertus Shelley and his Y. M. C. A. orchestra played at the Harlem branch last Friday evening, it being a complimentary entertainment, and the audience gathered was proof of the esteem in which the violinist is held. There were instrumental and vocal selections, and Mr. Shelley also played solos.

He played solos at the high noon musicale at Mrs. Nugent's, Riverside Drive, last Wednesday, and received tokens of admiration from the audience. His playing of the Gavotte by Sasso, is very dainty and sure to bring him encore. Others who participated were Miss Edith J. Pratt, Miss Mabel Stephenson, Mrs. E. Jocelyn Horne, Mrs. Byna Ray Bullene and S. G. Pratt, and the Children's

Ninety-ninth Street Playground must have been much benefited by the well managed and well attended affair.

Kate Stella Burr attends to more things at once than any woman I know. Last week she played at a half-dozen concerts, in Jersey City and elsewhere, attended to her church duties, coached singers, got new members for the New York State Music Teachers' Association, fills her duties as this and that in various societies of women, and incidentally she cats, sleeps and buys a new hat occasionally, as she says.

Some of Miss Littlehales' most recent out of town engagements with her cello have been in Poughkeepsie, Jersey City, Springfield, Mass., and Boston (for the Harvard Musical Association). Yet to come are Irvington-on-Hudson, Brooklyn, Syracuse, Arlington, N. J., and Miss Littlehales' own recital, to be given April 10 at the residence of Mrs. Emerson MacMillin, 175 West Fifty-eighth street, with the kind assistance of Mme. Emma Juch-Wellman and Mr. Campanari (permission of Mr. Grau).

In the city Miss Littlehales has played recently at musicales for Mrs. Trenor L. Park, Miss Alta Rockefeller, Mrs. Henry T. Finck and Mrs. Joseph F. Knapp, and assisted Wm. Carl in his Gamut Club concert and Miss Brazier in an organ recital at the Union Methodist Episcopal Church. Miss Littlehales' second musical evening, given for the entertainment of her friends, took place March 20 at the residence of Mrs. Charles A. Hamilton, 431 West End avenue, when Miss Edith Miller, Miss Bessie Bonsall, Miss Kate Chittenden, Paul Ambrose, Ernest Martin and Arthur Blight (all Canadians) assisted in the program. Dr. Henry G. Hanchett and Miss Emma Pilat also took part.

The Lillie d'Angelo Bergh studio talks with music on Saturday mornings have been most pleasant and successful; the attendance has gradually increased—sufficient testimony of their attractiveness. The following were the subjects covered by her in these talks: Aesthetics of singing, breathing and personal magnetism (the psychology of breathing), the singing tone in speech (exercises for throat and chest development), singers' secrets for everyone (hygiene, endurance, buoyancy), on and off the stage (sketches of singers who illustrate the English, Italian, French and German art of singing), with music (vocal and instrumental) by leading artists.

Miss Otie Chew, the young English violinist, who has made many friends by reason of her modest personality and highly artistic violin playing, gave a concert at 277 Madison avenue last Tuesday evening, assisted by Messrs. M. Liebling, Orton Bradley and Leo Schulz. Miss Chew played these numbers: Romance, Bruch; Andante and Rondo Capriccioso, Saint-Saëns; "Hungarian Dance, Brahms-Joachim, and with Messrs. Liebling and Schulz, the Beethoven Trio, op. 1, No. 3. Miss Chew is a violinist of merit, who should have a future, properly managed, and who will doubtless be heard from next season.

Thomas Impett, the president of the N. Y. State M. T. A., was here last week on business connected with the coming Saratoga meeting of the association, and gave me the

souvenir program of the Troy Vocal Society, which has just completed the twenty-fifth year—and a handsome little booklet it is, too. C. A. Stein is conductor. Soloists and the Boston Festival Orchestra (Emil Mollenhauer, conductor) served to make the concert memorable, John Lund's "Greek War Song" being one of the big works.

The Hild Entertainers, the new concert company, have various press notices to show their merits. Among them is one of the violinist, Miss A. Margaret Wagner, as follows: "A wonderfully rich treat came next in the violin solo, 'Ballade et Polonaise,' by Viextemps, by Miss Wagner, a talented pupil of Carl Hild. She would command attention from the most critical audiences, and on this evening the applause was such that an encore was demanded, which was gracefully and beautifully rendered."

While I am quoting press notices, let me give place to one from the Clifton Journal, England, apropos of the baritone, Frederic Howard, who settled here last fall, and has occupied much attention since then. His appearance with the Dannreuther Quartet, at Sherry's, is recalled, and other important events are on the tapis:

This time they were fortunate enough to secure the services of a very fine baritone singer, who has been studying in Frankfurt under the prince of teachers, Herr Stockhausen. Some of my readers may be aware that Stockhausen was the greatest Elijah of his day, and is now considered the finest voice trainer in Germany. His pupil, Frederic Howard's magnificent baritone was exactly suited to the requirements of the German Lieder, which he rendered with much artistic taste and feeling. In the "Erlking," however, he was, perhaps, most successful, and did full justice to the weird and stormy music, at the end of which he received a burst of well merited applause.


Miss Ida Branth, violinist, now on tour with the New York Ladies' Trio, sends the following newspaper excerpt: Seidl Concert.—The other soloist was Miss Ida Branth, who proved herself to be a violinist of rare excellence. Her tone is clear and full, and has more solidity than one would expect, and her execution is of remarkable facility.—Brooklyn Eagle.

Organist J. Warren Andrews gives the fifth of his recitals at the Church of the Divine Paternity to-morrow, Thursday, at 4:30 P. M., with vocal, cello and violin solo assistance.  
F. W. RIESBERG.

## Hadden-Alexander at Tarrytown.

Mrs. Hadden-Alexander gave one of her instructive and interesting recitals at Miss Mason's school, Tarrytown-on-the-Hudson, last week, assisted by Mr. Alexander, bass. Mrs. Alexander played a program ranging from Bach to Liszt, and including the Schumann Sonata, op. 22. All her numbers were received with enthusiastic appreciation, the young women of the school recognizing artistic interpretation. Mr. Alexander sang "I Fear No Fate," "The Rosary," "My Dreams" and Schnerker's "Bedouin Love Song," serving to give a welcome variety to the program, and showing himself possessed of a pleasant-bass voice of considerable power and compass.

Mrs. Alexander is giving several of these combination recitals, notably before schools and colleges, and meeting with much success in them.



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LONDON, March 18, 1900.

WHEN a musician calls a pretentious composition "Walt Whitman" we expect first of all a symphonic poem. But Mr. Bell has not written a symphonic poem, but what he describes (is he not his own annotator?) as a "full blown symphony." I do not know what a full blown or half-blown or unblown symphony may be—the term seems to be a Whitmanesque epithet, full of sound and fury signifying nothing.

In the next place when we meet a piece entitled "Walt Whitman" we dread to find in it traces or exaggerations of the Good Gray Poet's style. But the G. G. P.'s style is certainly not metric; its admirers claim it as rhythmic, but if there is any rhythm at all it is formless, lawless, cacomorphous, dysmorphous, amorphous, as they say in Boston, where the sweet trochees and iambs of Longfellow and the Sunday school jingles of Whittier are the models. Now Mr. Bell has displayed none of these qualities or defects that adorn or deform the G. G. P., for his music is perfectly clear, and marked by mastery of form, vivid instrumentation and striking color. There is nothing gray about Mr. Bell, who is throughout earnest and direct. Percy Betts writes respecting the symphony: "It is a work almost of genius—the modification 'almost' must be used after a first hearing because Mr. Bell did not impress us as having been quite successful in his slow movement, an Elegie. For one thing it does not quite express the Whitmanesque 'Welcome to Death,' which the poet looked on as the soft unlocking of the locks of the soul and not, as superficial readers of his works have said, from a pagan or agnostic point of view. Mr. Bell's elegy is too much a sorrowful dirge. But quite apart from that, the slow movement of the symphony is musically the least successful part of the work. It has beauty, but its beauty is in spots, and the whole seems a little mannered. It does not quite hit the bull's eye; it does not quite convey a sincere and abiding impression. But the first movement, an illustration of Whitman's joy in all manifestations of life, is supremely spirited and full of clever workmanship and originality and freshness of feeling. The same, though perhaps to a less

extent, may be said of the last movement, in which one can trace Dvorák's rhythmical influence, or rather Dvorák's treatment of plantation rhythms in his 'From the New World' symphony. In the slow movement we have Tschai-kowsky. But there is this to be said for Mr. Bell: Though he shows that he is not yet out of his imitative phase (he is still quite a young man) there is an individual freshness and spontaneity which promise much for his future."

I am happy to recognize Mr. Bell as a superficial reader of Whitman, who takes an agnostic view of him without any "soft unlocking of locks of the soul." Whitman's theme, first, last and all the time was "O man's life here, the mere living, how fit to employ, The heart, and the soul, and the senses forever in joy!" with "Ho Americans" interjected. And this animalism Mr. Bell has missed in his slow movement or Elegie; he is too healthy. The Funeral March in C is an admirable piece of work, and decidedly original, and the Finale is a brilliant climax. Altogether Mr. Bell scored a success and was thrice called out. At the benefit which Manns will have April 28 the second movement of Mr. Bell's Symphony, omitted in the concert above noticed, will be given. The program describes it as "Variations on a Theme With Waltz Finale," and at the same concert Tschai-kowsky's "Sleeping Beauty" ballet suite will be repeated. The "cat movement" was much admired here at the performance on Monday last.

As this letter is not addressed to your TRADE EXTRA I say nothing about pianists. The pianists in London, always excepting the ever fair Carreño, are merely advertising agents of this or that piano. Most of the gentlemen ought to be labeled "made in Germany," especially Herr Zwintscher, who knocked Beethoven out of time at Newman's Symphony Concert.

The Birmingham Musical Festival in October next will be decidedly religious. It announces a long work by E. Elgar, based on Cardinal Newman's "Dream of Gerontius," "Elijah," "The Messiah," some Bach Passion music, Brahms' Requiem, Parry's "De Profundis," and part of the Mass, by Byrd, which was lately given at the Oratory at Brompton.

The opera subscription is said to be very large. We are hoping that Jean de Reské will not come, but devote himself to recovering his voice. The public wants to hear and judge something new, such as "La Tosca," or "La Bohème" or "Cendrillon," as the manufactured criticisms in Italian and French papers are not to be depended on.

#### Brounoff Musicales.

Miss Vivien McConnell, who was a mere beginner just two years ago, with Platon Brounoff, has advanced to such heights, both technically and intellectually, that she was able to play the "Moonlight" sonata at a musicale at the Brounoff studio last week. She has made pronounced progress of late in touch, expression and interpretation. Harry Paterson Hopkins, the composer and pianist, played his recently composed "Twilight," published by Breitkopf & Härtel, which moved Mr. Brounoff to play his own composition of the same name. Mr. Brounoff also played his "Crippled Beggars" from the suite, "In a Russian Village," and his "Edelweiss," the latter played much by some of the more prominent hotel orchestras. He also sang his "Love Song," and finally Miss McConnell played the "Love Scene" from the suite.

#### Mary Helen Howe, a Murlo-Celli Pupil.

Miss Howe some time ago sang before the President at the White House, Washington, and the *World* of last week had a handsome picture of the young artist, who for some time past has been a pupil of the famous voice teacher, Mme. A. Murlo-Celli, of 18 Irving place. Said the *World*: "Miss Howe is the daughter of Dr. Franklin Howe, of the Washington Star, and is a soprano of unusual ability. She has sung in opera and concert in all of the principal Eastern cities; her voice has the unusual range of three and one-half octaves. She will sail in April for Europe, and expects to remain in Paris two years, studying vocal music."

## When Mrs. Zeisler Played.

Hark! hark! the lark at heaven's gate sings  
And Phœbus 'gins arise.

ANNIE BLOOMFIELD-ZEISLER was playing Liszt's arrangement of Schubert's song, and the Hardened Person felt his eyes grow dim. "It's these confounded glaring electric lights," he grumbled. "The lighting scheme of music halls and theatres is simply barbarous."

And winking Mary-buds begin  
To ope their golden eyes;  
With everything that pretty is,  
My lady sweet, arise!

The Hardened Person's eyes were wet now, and there was a peculiar swelling in his throat. He looked about him and noted that women were wiping their eyes, and he heard a girl behind him confide to her companion that "no woman pianist had ever before made her cry."

And the Hardened Person marveled thereat. For there is nothing sad, nothing tear-compelling in Schubert's heavenly melody. It is just a joyous gush of song, full of the morning sunshine and the flash of bird wings. The Hardened Person had heard a dozen great pianists play it, and one of them, De Pachmann, had played it exquisitely. But not before, from the hearing of it, had his eyes grown moist and that strange swelling come into his throat. He had grown to believe, indeed, that such delicious agonies were never to come again—that they lay far back in the early days of his concert going, before compulsory audiences of the good, the bad and the indifferent had rendered him at last a Hardened Person.

So he had gone to Central Music Hall Saturday night expecting to be interested, pleased; for Fannie Bloomfield-Zeisler was not an unknown quantity. This jubilee completed twenty-five years of concert playing. Her laurels had long ago been earned. But as the Hardened Person had never heard her before this night he was not prepared for the most beautiful piano playing that he had ever listened to. At least, it seemed so to him. It may have been mood. Much depends on mood, you know.

He listened critically to the "Etudes Symphoniques" of Schumann and to the Beethoven Andante and found them good. Then came the Schubert song, and the Hardened Person softened and forgot criticism—as one forgets it whenever one comes into the blessed presence of the Beautiful.

How the audience applauded as number followed number! Women waved their handkerchiefs and men cried "Bravo!"

Finally the Hardened Person pulled himself together for a little analysis. What was the secret of this frail woman's power? It must be this, he said: She always has just a little nervous force in reserve. That is why her climaxes are really climaxes; that is why they take hold of one so. And then her chords—always full, rounded and singing, and struck together as one note; her absolutely even crescendoes and marvelous pedaling! Her—

"Pshaw!" said the Hardened Person, "that doesn't explain it."

"She's a witch!" the girl behind him declared to her companion.

"That's a much better explanation," thought the Hardened Person. "I guess I'll let it go at that. She's a witch."—B. T. L., in Chicago Evening Journal, March 26.

#### Music Teachers' Association.

The executive committee of the State Association met at the studio of F. H. Tubbs last Monday (the chairman of the program committee), and discussed plans for the coming meeting. Chairman Tubbs submitted a sketch of the program, showing that there will be talent of a high order, and certain original features were gone over. The artists already promised are among the most eminent in the country, and a full list will later be published in these columns.

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CINCINNATI, March 31, 1900.

THE official programs for the May Festival, which begins May 8, and will be given in Music Hall, have been given to the public this week, and are as follows:

## TUESDAY EVENING, MAY 8.

Sonata No. 1, F minor, op. 56, organ.....Mendelssohn  
St. Paul, an Oratorio.....Mendelssohn  
Chorus, orchestra, organ.

## WEDNESDAY EVENING, MAY 9.

Ode, East to West.....Stanford  
Chorus and orchestra.  
Aria, Creation, With Verdure Clad.....Haydn  
Symphony (B minor, unfinished).....Schubert  
Rhapsody, op. 53.....Brahms  
Male chorus and orchestra.  
Symphony No. 9, D minor.....Beethoven  
Choral Finale, Hymn to Joy.....Schiller  
Chorus and orchestra.

## THURSDAY EVENING, MAY 10.

Toccata in F (for organ).....Bach  
A German Requiem, op. 45.....Brahms  
Chorus, organ and orchestra.  
Vorspiel, Lohengrin.....Wagner  
Aria, Casta Diva (Norma).....Bellini  
Symphony, after Byron's Manfred (in four tableaux),  
op. 58.....Tchaikowsky  
Manfred Is Wandering About in the Alps.  
The Witch of the Alps Appears.  
Pastorale.  
The Underground Palace of Arimanes.  
Orchestra and organ.

## FRIDAY EVENING, MAY 11.

A Faust Symphony (in three character pictures, after Goethe).....Liszt  
Faust (Allegro).  
Margaret (Andante).  
Mephistopheles (Scherzo and Finale, with tenor solo).  
Male chorus, orchestra and organ.  
Te Deum, op. 54.....Berlioz  
Double chorus and choir of boys.

SATURDAY EVENING, MAY 12.  
(Wagner.)

Huldigungs Marsch.....Orchestra.  
Eine Faust Overture.....Orchestra.  
Aria, Adriano (Rienzi).  
Meistersinger—  
Vorspiel, orchestra.  
Pogner's Address.  
Chorus, Awake.  
Chorus and orchestra.  
Walküre—  
Vorspiel, orchestra.  
Schlafst du Gast.  
Siegfried's Love Song.  
Duo with Sieglinde and Finale of first act.  
Parsifal—  
Vorspiel, orchestra.  
Transformation music and Finale of first act.  
Chorus and orchestra.

## THURSDAY MATINEE, MAY 10.

Overture, Anacreon.....Cherubini  
Aria, Love in Her Eyes (Acis and Galatea).....Händel  
Symphony, D minor.....Franck  
Ganymede.....Saar  
Symphonic poem, Lancelot and Elaine, op. 35.....MacDowell  
Onaway, Awake, Beloved (Hiawatha's Wedding Feast).....Taylor  
Invitation to the Dance.....Weber  
Orchestration by Felix Weingartner.

Allmacht.....Schubert  
Overture, Tannhäuser.....Wagner

## SATURDAY MATINEE, MAY 12.

Overture, Freischütz.....Weber  
Northern Ballad, op. 46 (new).....Parker  
Aria, Ah fors è Lui (Traviata).....Verdi  
Tone Poem, Ein Heidenleben.....Strauss  
Capriccio Italien.....Tchaikowsky  
Songs—  
Drink to Me Only With Thine Eyes (old English).....  
Creation's Hymn.....Beethoven  
Scherzo, L'Apprenti Sorcier.....Ducas  
Voice de Primavera.....Joh. Strauss  
Wotan's Farewell and Magic Fire Scene (Walküre).....Wagner  
Theodore Thomas conducted the mass rehearsals on Monday and Tuesday nights, and had every reason to be pleased with the chorus. The male portion is exceptionally strong. The tenors have escaped their conventional plea of weakness and are a tower of strength. The grand results are not only owing to the splendid material which was brought together, but in the first line to the youthful energy and ability of the local director, Edwin W. Glover.

J. A. HOMAN.

[Other Cincinnati news received too late for this issue will be printed next week.]

## Castle Square Opera Company.

## "Nanon."

GENEE'S tuneful opera, "Nanon," promises to attract large audiences all this week at the American Theatre. This has always been one of the popular operas in the repertory of the Castle Square Opera Company.

At the first performance on Monday night a crowded house greeted the singers and applauded them in the generous manner usual from patrons of the American. D. Eloise Morgan, as Nanon, was required to repeat her solos. Frank Moulan, as the Marquis de Marsellac, scored another success. Reginald Roberts, the Hector, sang the music very acceptably. William Pruett succeeded admirably as the Abbe, and Louis Casavant made an interesting Louis XIV. Gertrude Quinlan appeared to excellent advantage as Gaston, and Maude Lambert made a youthful and yet dignified Mme. de Maintenon.

## The Carl Organ Recitals.

WILLIAM C. CARL will begin his annual series of free springtime organ recitals next Tuesday afternoon, April 10, at 4 o'clock, in the "Old First" Presbyterian Church, with the assistance of Eugene Weiner, flutist, and Bernard Sinheimer, violinist. The admission will be free to the public.

The choir of the "Old First," with Dr. Duffield and Mr. Carl, will repeat the lecture and illustrations on the "Development of Church Music" at a banquet in the Manhattan Hotel, to-morrow evening, before the Baptist Social Union. This admirable lecture has also been done by them at the St. Denis Hotel before the Quill Club, as well as at the Guilman Organ School.

In the series of organ recitals Mr. Carl will devote one of them to an "Historical Organ Concert," assisted by Dr. Howard Duffield.

## Concert by the Lyric Male Quartet.

THE Lyric Male Quartet gave a concert at the Metropolitan Temple, corner Seventh avenue and Fourteenth street, last Saturday evening. The quartet was assisted by Miss Bertha M. Alger, contralto; John F. Cheshire, Jr., autoharp soloist, and James A. Cruikshank, reciter. By request the quartet sang "The Blacksmith," by Geibel; "The Water Mill," by Macy; "Doan Yer Cry, Ma Honey," by Noll and "In Absence," by Buck. The members of the quartet are James A. Cruikshank, first tenor; Frank Von Neer, second tenor; David R. Lloyd, first bass and Adolphe B. Rodenbeck, second bass.

## Sousa's Band.

THE crowd which last Sunday night filled the Harlem Opera House to the very doors testified in the most substantial way to the popularity of Sousa and his band. The band has just made one of the most successful tours in its history. It is this week winding up the tour in Canada. The band will return to New York and give the closing concert, previous to its departure for the Paris Exposition, in the Metropolitan Opera House. On that occasion the organization will be considerably augmented.

Last Sunday night the following soloists assisted the band: Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

This was the program presented:

Overture, Imperial (new).....Haydn Westmeyer  
Trombone solo, Air and Variations.....Pryor  
Arthur Pryor.  
Slavonic Dance, No. 2.....Dvorak  
Hungarian Dance, No. 6.....Brahms  
Soprano solo (Waltz), Maid of the Meadow.....Sousa  
Miss Blanche Duffield.  
Excerpts from La Bohème (new).....Puccini  
Idyll, Ball Scenes (new).....Czibulka  
Rondo de Nuit (new).....Gillet  
March, The Man Behind the Gun (new).....Sousa  
Violin solo, Russian Airs.....Wieniawski  
Miss Bertha Bucklin.

A Dream of Wagner.....Hamm

This program contains a number of novelties, heard in New York for the first time. It represents, however, scarcely half of the music given, for Mr. Sousa, as usual, was generous in the matter of encores, and the audience was insistent in its demands. Sousa's new march, "The Man Behind the Gun," had to be repeated three times. This march improves on repeated hearings. It is an applause-provoking piece, which never fails to stir an audience.

It is not exaggerating to declare that Sousa's band never was so strong as it is now. The band is splendidly equipped with new instruments, the quality of which—in the matter of smoothness, resonance, brilliancy and power—leaves nothing to be desired. Some of the novelties, notably the "Imperial Overture" and the "La Bohème" arrangement, proved exceedingly effective.

Miss Blanche Duffield's singing was a delight. The lovely quality of her voice and the excellence of her method won the admiration of all. She was given an emphatic recall, but modestly declined to sing again. Her success was unequivocal.

Of Miss Bucklin's playing of Wieniawski's difficult arrangement of the "Scarlet Saraphan" and other Russian airs, only words of praise are in order. This young lady plays with accuracy and passion, and her tone is invariably pure. Many violinists of high reputation would do well to emulate her intonation.

Arthur Pryor is a phenomenal trombone player. It is needless to say that his performance aroused enthusiasm and excited surprise.

## The Miles, Yersin in Paris.

THE Miles, Yersin will sail on La Bretagne on May 3 for Paris, where they will spend the summer. During their stay they will prepare several teachers to teach their method in Paris.

There are already a number of authorized teachers of the Yersin method in the United States. In New York city alone there are ten.

In the fall the Miles, Yersin will come back to America, and will probably begin then to visit the other large cities of the States. But previously they intend to open a Yersin school in New York city, which they will leave in charge of one of their assistants while they go to other cities.

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CHICAGO OFFICE THE MUSICAL COURIER,  
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### The Zeisler Jubilee.

**A**N event which took place too late for detailed account in these columns was the jubilee recital given by Mrs. Fannie Bloomfield-Zeisler Saturday evening, March 24. In artistic greatness and interest it ranked with any event of the season, as the pianist, always brilliant, on this occasion fairly surpassed herself, both in the matter of program making and performance. Scarcely credible was it that twenty-five years should have passed since this famous artist made her first appearance on the concert platform. We all know that the twenty-five years date from the time when Fannie Zeisler was ten, and that her artistic career, commencing then, has been one long, unbroken triumph. She has been said to possess the fire of genius. She may with equal truth be said to possess the gift of hard work, for surely no woman ever accomplished the tremendous climaxes attained by Fannie Zeisler unless to her talent was allied that indomitable will power and energy to which is attributable most greatness.

The high esteem in which Mrs. Zeisler is held was shown by the large attendance of local musicians, who all recognized the occasion as something unique in their profession. To few artists is it given to have so much honor in their own community, but Fannie Zeisler has richly merited it. Her program on this memorable night included some of the most powerful compositions in a repertory noted for its completeness. Beginning with the "Etudes Symphoniques" (Schumann), which she played, I remember, on the occasion of her reappearance after her return from Europe five years ago, Mrs. Zeisler, after a superb performance of the Schumann work, brought to the memories of old timers her initial appearance on any platform, when then, as now, she played the F major andante of Beethoven.

Two numbers of Schubert-Liszt, "Hark, Hark, the Lark" and the "Erl King" were next in order, and in response to tremendous applause Mrs. Zeisler played the Schubert-Tausig "Marche Militaire." In fact, the entire recital was the occasion for one long, grand triumph, which ended in no less than five encores being granted after the following program had been given:

Etudes Symphoniques, op. 13.....	Schumann
Andante, F major.....	Beethoven
(Played by Mrs. Zeisler at her first public appearance, February 26, 1875.)	
Hark, Hark, the Lark! (Serenade).....	Schubert-Liszt
The Erl King.....	Schubert-Liszt
Berceuse, op. 57.....	Chopin
Valse, op. 64, No. 1.....	Chopin
Etude, op. 25, No. 3.....	Chopin
Etude, op. 25, No. 9.....	Chopin
Etude, op. 10, No. 4.....	Chopin
Polonaise, op. 53.....	Chopin

Ungeduld, op. 57, No. 1.....Moszkowski  
Barcarolle, op. 39, No. 1.....Rubinstein  
Prelude, op. 34, No. 3.....Saint-Saëns  
Rhapsodie Hongroise, No. 12.....Liszt  
Other Chicago happenings will be recorded next week.

FLORENCE FRENCH.

### Appreciation in the West.

**F**OR the musical news from all over the world THE COURIER is not unequalled. Its "circulation" is something nearly incredible. It has offices and regular correspondents at Berlin, Dresden, Leipzig, London, Paris, Florence, City of Mexico, Toronto and every large city in the United States; besides occasional correspondents from smaller cities. It is blessed with editorial writers of fearlessness and insight, and is, in a word, to every one interested in music, indispensable.—Elizabeth Westgate in Alameda Daily Argus, March 13.

### Brockway Cordially Received in Cleveland.

**H**OWARD BROCKWAY played a second time in Cleveland, Ohio, on Wednesday evening, March 21. On Tuesday the Cleveland Symphony Orchestra performed his "Dance of the Sylphs," which he was to have conducted, but was forced to give up on account of illness. Mr. Brockway was associated with Francis Rogers in his recital at Association Hall.

A large musicale was given by Mrs. Jotham Potter on Thursday evening, March 22, at which Mr. Brockway also performed.

Following are some notices from the Cleveland papers:

The Brockway-Rogers concert given last night in Association Hall, under the auspices of the Lake Erie College Alumnae Association, was a very pleasant and successful one. Mr. Brockway gave a long and varied program, one of the numbers being of his own composition.

Francis Rogers, the popular young Eastern baritone, sang several selections. His voice is strong, true and finely trained and he was well received by the audience.

The program given was:  
"Phantasiestück," op. 12 (Schumann); Nocturne, op. 62 (Chopin); Gavotte and Musette (D'Albert), Mr. Brockway; "Vittoria" (Carissimi); "Love Me Not" (Secchi); "Von Ewig Liebe" (Brahms); Mr. Rogers; "Romance," op. 21, and "Valse Caprice," op. 25, No. 4 (Brockway); Ballade, op. 10, Mr. Brockway; "Ninon" (Lotti); "Loch Lomond" (old Scotch), "King Charles" (Boott), Mr. Rogers; "Intermezzo," op. 117 (Brahms); "Capriccio," op. 4 (Ernest Hutcheson), Mr. Brockway; "Would Thy Faith Were Mine," "Lend Me Thy Fillet, Love" (Brockway), Mr. Rogers (accompanied by the composer).

Mr. Brockway's compositions are most pleasing and prove the great talent of the young composer. He is an excellent pianist, playing with great delicacy of touch and much tenderness and power.—Plain Dealer.

Under the auspices of the alumnae of Lake Erie College a delightful concert was given last evening at Association Hall for the benefit

of the college. Howard Brockway, composer and pianist, and Francis Rogers, baritone, were the artists, Miss Adella Prentiss being the accompanist. The program included a half dozen triple numbers, all of which were well received. The final number was one of the most enthusiastically applauded, being a song, "Lend Me Thy Fillet, Love," written by Mr. Brockway and sung by Mr. Rogers to the accompaniment of the composer's accompaniment. The concert was a pleasing success.—Leader.

The Plain Dealer also published the following about Mr. Brockway's orchestral suite:

Mr. Brockway, the young New York composer, whose "Dance of the Sylphs," from his Orchestra Suite, op. 19, was the next number, had expected to conduct the selection himself, but was too ill to appear. The work is very pleasing, light and dainty in treatment and coloring, and was well received.

### Frederic Mariner Piano Pupils.

**I**F results decide the successful teacher, then surely Mr. Mariner can claim his share of success, for nearly all his time at present is devoted to preparing pupils for concert engagements, at which the results so far have been great enough to warrant him commanding attention from the music world as a maker of piano performers, whose work is decidedly worth listening to.

Among his promising pupils, Master Miner Walden Gallup is fast gaining a name for wonder work. Besides appearing at all the regular school recitals, he is booked for concerts in Jersey City, Brooklyn, New York, and several other cities.

On March 31 he played at the concert given by Mrs. A. K. Virgil at Carnegie Hall, opening the program with a Polonaise and Trio by Bach, two Grieg numbers and the Mendelssohn "Hunting Song." He at once commanded the attention of the great audience present and proved conclusively that he was master of the situation. During the program he demonstrated at the piano his technical ability by performing advanced technical work that would be a credit to a performer already a professional.

In closing the program he played a Liszt Hongroise, the fiery little one minute waltz in D flat by Chopin (a Bachmann-like performance), and finished with the Scarlatti Concert Sonata in A, bristling with difficulties in freedom work.

His entire musical education can be reckoned within the limit of twelve months, and when this is taken into consideration, one marvels at the pupil, teacher and method that can bring forth such musical results in so short a time.

At the same recital two little pupils also appeared, Margaret Davis and Ethel Maxwell, each displaying the usual amount of repose, ability to memorize a number of pieces at one time, and a sureness and accuracy in playing that all Mariner trained pupils seem to possess.

Wilbur Sanford Blakeslee is destined to add credit to Mr. Mariner's guiding hand, and already is in demand for concert work. On April 2 he played before the Rutherford Reading Club, his numbers being the Allegro movement from the Beethoven Sonata, op. 31, No. 1, and a group of poetical tone pictures, by Grieg.

His playing is characterized by a good appreciation of tone coloring, and a technic that is sufficient for all his needs at present. Experience in public playing is what he needs and this he is getting by making good use of all the recitals given at the Virgil School. Mr. Mariner's Thursday afternoon recitals are given for this purpose. Mr. Mariner's theory being "how can pupils be expected to do well in public if they do not have opportunities regularly in this kind of training." Thursday recitals are consequently lessons in public performance. Mr. Blakeslee plays on April 16 at the Hotel Majestic, again in Brooklyn, and in May will give a solo recital at the Virgil School.

Miss Lottie Cole, who has shown for the past two years a steady increase in playing ability and the qualities that attract and hold public attention, has played during the season at a number of special affairs in Jersey City with

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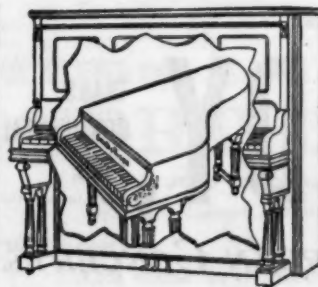
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good success. She will play at a concert to be given at the Jersey City Club House, by Mrs. A. K. Virgil, on April 24, and also will play a solo recital in May, one of a series of May recitals given by Mr. Mariner.

Miss Ella May Shafer will also play during the May recitals, when she will be heard in the Grieg Concerto.

Miss Shafer has appeared before at Mr. Mariner's recitals, displaying spirit in all her work that at once pleases and entertains an audience. Besides keeping up her repertory, she manages to devote a good deal of her time to a large class in Yonkers, N. Y.

Mr. Mariner's annual May recitals will occur this year on May 8, 15, 22 and 29, and everyone who is interested in watching the progress of piano pupils is cordially invited to attend. Invitations and programs can be had by applying to Mr. Mariner at his studio, 29 West Fifteenth street.

#### Baernstein's Spring Engagements.

JOSEPH S. BAERNSTEIN, the American basso, promises to have a very busy spring. He will be one of the soloists to-morrow (Thursday) evening at the first New York performance of Bach's Mass in B minor, at Carnegie Hall. On the evening of April 19 the Guild of St. Francis Xavier will give a concert, and Mr. Baernstein has been engaged to sing the basso part in "The Persian Garden." The other members of the quartet will be Mrs. Theodore Van York, soprano; Miss Carrie Bridewell, contralto, and Theodore Van York, tenor. At the fourth and last concert this season by the Symphony Orchestra of Detroit, Mich., the soloist will be Mr. Baernstein.

He sang at the first concert earlier in the season and his great success at the time secured him a re-engagement. The closing concert will be on the evening of April 27. Early in May Mr. Baernstein will go to South Carolina, where he has been engaged to sing at every performance of the musical festival at Gaffney, to be held under the auspices of the Limestone College, the principal musical institution in the State, May 22. Mr. Baernstein will be the bass soloist at the performance of "The Messiah," by the Englewood Choral Union, the other soloists being Hannah Cumming, soprano; Elizabeth Leonard, contralto, and Hobart Smock, tenor.

#### H. W. Greene Musicales.

Among the most delightful social and musical events of the city are the receptions given at the H. W. Greene studios.

These receptions are given by the pupils, who elect committees from among their number to attend to details. Last Thursday evening the committee on decoration, headed by Miss M. Z. Phillips, converted the seven studios into a semblance of fairyland. As the guests assembled, expressions of delight and surprise were heard on every side. An informal program was most artistically given. Miss Grace Carroll, Mrs. Edythe Steward, Miss Edith Heywood, Miss Cecile Stollberg, Miss Sally Bienenfeld, Mrs. James Wilson, Ora Phillips and R. E. S. Olmsted were among those whose efforts were specially appreciated. Refreshments and dancing were indulged in at the close of the program. The committees are to be congratulated on their success, but not more so than Mr. Greene, who enjoys the distinction of having a fine as well as scholarly clientele, who work entirely in harmony for the teacher and the standards he maintains.

#### Siegfried Wagner.

At Paris on Sunday, March 25, Siegfried Wagner conducted a concert of the Colonne Orchestra. A curious fact in connection with his appearance is that it was forty years ago to a day that his father, Richard Wagner, for the first time conducted a concert in Paris.

### The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Sweetest Flower that Blows.....	C. B. Hawley
Mlle. Marian McKenzie (March 27),	
St. George's Hall, London, England	
Mlle. Marian McKenzie (March 26).....	Harrogate, England
Mlle. Marian McKenzie (March 27).....	Leeds, England
Mlle. Marian McKenzie (March 28),	
German Athenaeum, London, England	
Mlle. Marian McKenzie (March 29).....	Surbiton, England
Miss Esther Palliser (March 13),	
St. Martin's Hall, London, England	
Ley Vernon (March 17).....	Brighton, England
Ley Vernon (March 24).....	Stafford House, London, England
Ley Vernon (March 26).....	Lowndes Square, London, England
Ley Vernon (March 27).....	Chelsea, England
Ley Vernon (March 29).....	Grosvenor Square, London, England
Ley Vernon (March 30).....	Green Park Club, London, England
Arthur Grover (March 20).....	Streatham, England
Arthur Grover (March 21).....	Holborn, London, England
Arthur Grover (March 22).....	Brighton, England
Miss Marguerite Saunders (March 23).....	Hornsey, England
Mme. Blanche Marchesi (March 27),	
St. James' Hall, London, England	
Endymion.....	Lisa Lehmann
Mme. Ruth Lamb (March 26).....	Wimslow, England
If This Be Loving.....	Hope Temple
Mlle. Marian McKenzie (March 27),	
St. George's Hall, London, England	
Mlle. Marian McKenzie (March 26).....	Harrogate, England
Mlle. Marian McKenzie (March 27).....	Leeds, England
Mlle. Marian McKenzie (March 28),	
German Athenaeum, London, England	
Mlle. Marian McKenzie (March 29).....	Surbiton, England
In Maytime.....	Dudley Buck
Miss Gertrude Macaulay (March 21).....	London, England
Miss Gertrude Macaulay (March 22).....	Finchley, England
Miss Cecile Mapleson (March 24).....	Willesden, England
Miss Cecile Mapleson (March 29).....	London, England
Miss Cecile Mapleson (April 2).....	Kensington, England
The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Miss Frederika Taylor (March 30),	
Portland Place, London, England	
Miss Esther Palliser (March 13).....	St. Martin's Town Hall, England
Night and the Violets.....	Mary Carmichael
Mrs. Helen Trust (March 25),	
South Place Institute, London, England	
All For You.....	Guy d'Hardelot
Miss Hortense Paulsen (March 16).....	Brighton, England
Miss Hortense Paulsen (March 19).....	Cadogan Place, London, Eng.
A Day in Venice.....	Ethelbert Nevin
Sousa's Band (March 20).....	Philadelphia, Pa.
Sousa's Band (March 31).....	Philadelphia, Pa.
The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Francis Fischer Powers (March 29).....	Carnegie Lyceum, N. Y. city
Once I Loved a Maiden Fair.....	Horatio W. Parker
E. R. McCollin (March 7).....	Philadelphia, Pa.
Delight.....	Luckstone
Miss Isabelle Wales (March 7).....	Philadelphia, Pa.
Prelude.....	Chaminade
Pierrette.....	Chaminade
Miss Lidie Fischer Corbin (April 2).....	Philadelphia, Pa.
Valse Carnavalesque.....	Chaminade
Pas de Cymbales.....	Chaminade
C. W. Zekner (January 26).....	New York city
F. E. Cresson (January 26).....	New York city
I Would Believe.....	Chaminade
Mrs. Baldwin (March 23).....	Carnegie Lyceum, New York city
Spanish Love Song.....	Chaminade
Miss Belle Bumps (March 14).....	Philadelphia, Pa.
Confession.....	Chaminade
Miss Esther M. Davies (April 19).....	Philadelphia, Pa.

Minuet à l'Antique, No. 3.....Seebrock

Mrs. Frances G. Wheeler (April 4).....Chicago, Ill.

Sleep, Sleep.....C. B. Hawley

In Maytime.....Dudley Buck

Douglas Lane (March 29).....New York city

The Sweetest Flower that Blows.....C. B. Hawley

Miss Elizabeth Dodds (March 26).....Detroit, Mich.

Madeleine (Valse de Salon).....Emil Liebling

Miss Elizabeth Wallace (March 26).....Detroit, Mich.

## THE OPERA.

### "The Magic Flute."

MOZART'S "Il Flauto Magico" was sung in Italian last Friday night at the opera. This production, or rather revival, was the solitary novelty of a season that at the outset was liberally paved with promises. That it was a worthy revival one may not gainsay, for was not the scenery patterned after the famous Munich performance, and was not the cast a heroic one. Look at it:

Astrifammente.....	Sembrich
Tre Damigella.....	Ternina
Papagena.....	Mantelth
Tre Geni.....	Carrie Bridewell
Pamina.....	Zellie de Lussan
Tamino.....	Suzanne Adams
Papagena.....	Eleanor Broadfoot
Monostato.....	Rosa Olitska
Saardote.....	Emma Eames
Oratore degli Iniziati.....	Dippel
Altro Sacerdote.....	Campanari
Duo Omini Armati.....	Fin-Corsi
Sarastro.....	Muhlmann
	Dufliche
	Vanni
	Maestri
	Meux
	Plançon

The orchestra was conducted by Luigi Mancinelli. As the singers nowadays usurp critical and public attention to the detriment of the composer, we may dismiss the performance in a few lines. It lacked the sparkling Mozart atmosphere, as with few exceptions, the members of the cast were not trained in that school, and the Opera House is too big a frame for such a charming water color as is this masterpiece of Mozart's. Sembrich, while not in the best of voice, is a Mozart singer, and her two great arias, "Zum Leiden bin ich auserkoren" and "Der Hölle Rache," were given with abundant virtuosity. Plançon was an excellent Sarastro, and as Papagena Campanari was capital. Miss Carrie Bridewell made a flattering début. The three ladies sang much better than the three geni. Eames was cold and unsympathetic, and Dippel all that could be desired.

"The Magic Flute" was last heard here in March, 1897, with a poor cast under Walter Damrosch. In Italian it was last sung here in March, 1879, with Marimon, Lablache, Campanini, Del Puente and Behrens. Mapleson made the production. The American Opera Company, under Mrs. Jeannette M. Thurber's direction, gave the work in January, 1886, with Pauline L'Allemande, Emma Juch, Candidus and Myron Whitney. Theodore Thomas conducted. Gerstler, Carlotta Patti, Nilsson and other great coloratura singers have sung the "Queen of the Night" in this city. The music of Mozart is a perennial joy, even though the book is an eyecore to critical commentators. The opera is to be repeated this evening and next Saturday afternoon. Next week closes the supplementary proceedings—we mean season—and the curtain will ring down on the most tiresome operatic season that New York has ever witnessed.

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## Boston Music Notes.

BOSTON, March 31, 1900.

THE twentieth concert of the Boston Symphony Orchestra's season will take place in Music Hall this evening. The program is this:

Overture to Alphonso and Estella.....Schubert  
La Financé du Timbalier.....Saint-Saëns  
Suite No. 1, from Peer Gynt.....Grieg  
Schmerzen und Traume.....Wagner  
(Scored for orchestra by Felix Mottl.)  
Scotch Symphony.....Mendelssohn  
Mme. Marie Brema, soloist.

Mrs. H. H. A. Beach will be the soloist for the next rehearsal and concert. She will play her own composition, the Concerto in C sharp minor, being its first performance.

The chorus singing of the New York Musical Art Society under Frank Damrosch failed to meet the expectations of many who looked for something in the way of finish and purity of tone ahead of the Cecilia chorus under Mr. Lang. In point of fact the latter club, in nearly every essential of fine choral singing, is far ahead. The worn quality of Mr. Damrosch's soprano, and the frequent lapses from the pitch of the entire chorus greatly marred their work.

Ernst von Dohnányi scored a brilliant success in his first recital given at Music Hall this afternoon. He was applauded and recalled again and again. In response to a demand for an encore at the close of the concert, he gave a charming performance of a Liszt waltz. At his next recital, Saturday afternoon, April 7, he will play:

Prelude and Fugue in E minor, op. 35, No. 1.....Mendelssohn  
Sonata in A minor, op. 42.....Schubert  
Rhapsodie, op. 119, No. 4.....Brahms  
Andante, in F major.....Beethoven  
Rondo à Capriccio, op. 139.....Beethoven  
Intermezzo in F major.....Dohnányi  
Capriccio in B minor.....Dohnányi  
J. Melville Horner, baritone, assisted by William Dietrich Strong, pianist, will give a song recital in Steinert Hall, Thursday evening, April 12, at 8:15. The program:

Pilgrim's Song.....Tschaiakowsky  
Erinnerung.....Brahms  
Angedenken.....Cornelius  
Die Beiden Grenadiere.....Schumann  
Thirty-two Variations, C minor.....Beethoven  
Cycle of Songs from Tennyson's Maud.....Somervell  
(First time in Boston.)  
I Hate the Dreadful Hollow.  
A Voice by the Cedar Tree.  
She Came to the Village Church.  
O Let the Solid Ground!  
Birds in the High Hall Garden.  
Go Not, Happy Day.  
I Have Led Her Home.  
Come Into the Garden, Maud.  
The Fault Was Mine.  
Dead, Long Dead.  
O That 'Twere Possible!  
Gavotte, A flat minor.....Sgambati  
Etude, A minor.....Blassman  
From Sea Pieces, op. 55, No. 2, in E major.....MacDowell  
Gigue, op. 8.....Aus der Ohe  
They Are the Gascony Cadets.....Carmichael  
At Twilight.....Nevin  
Border Ballad.....Cowen

The Tennyson Song Cycle, by Arthur Somervell, which Mr. Horner is to sing for the first time in Boston at his concert on the 12th, was sung privately by Arthur Beresford to the Thursday Morning Club, where they were greatly enjoyed, and an interest excited for another hearing. They are doubtless the most fascinating things in their way that have been written since Schumann published his Dichter Liebe was the opinion of the musicians.

Weldon Hunt, baritone, gives a concert in Steinert Hall on the afternoon of April 23. He will be assisted by Miss Alice Cole, contralto; Miss Edith Thompson, the young pianist whose playing at the Thursday Morning Club has caused such a sensation this winter, and A. Kilburn, accompanist.

William A. Howland sang at a musical in Worcester last week, given at the residence of Mrs. G. H. Gould. Besides

a number of solos he sang some duets with Mrs. Inez Buss-Knowles. As those present said, "He sang in his usual splendid way, calling forth much applause."

Signor Rotoli's Roman Mass and Easter Offertory attracted a large audience to Tremont Temple last Wednesday. The audience was a sympathetic one, and keenly enjoyed the program.

Miss Carrie M. Bicknell, of Ivy street, Longwood, gave a musical at the Tuileries last week. In addition to playing the accompaniments, Miss Bicknell gave selections from Chopin, Jensen, Chaminade, Vogrich, Glinka-Balakireff and Liszt. She had the assistance of John Orth, pianist; Mason B. McKay, tenor; Albert C. Meyer, violinist; Henry Chandler Hayden, bass, and Miss H. Gertrude Elliott, soprano.

On Tuesday evening, April 17, the dramatic cantata "Hiawatha," by Frederick R. Burton, is to be given by the Newburyport Choral Union for the closing performance of its fourth season. The soloists are to be Mme. Evta Kileski, Mrs. Edith Magregor-Woods, J. C. Bartlett and Gwilym Miles. This will be the first presentation of the work in New England.

The pupils of Mrs. Maude George Jackson, assisted by Mrs. Carolyn Frink Cottrell, soprano, and Miss Grace Walcott Whitmore with violin selections, were heard in a program at Legion of Honor Hall, Huntington avenue, last Friday evening.

The last of Louis C. Elson's course of musical talks took place at Steinert Hall on Tuesday evening.

On Monday afternoon Mr. and Miss Heinrich will give the first of their series of three song recitals in Steinert Hall.

On Wednesday evening, at their apartments at the Hotel Charlesgate on Beacon street, Mr. and Mrs. J. Hallett Gilbarte held the seventeenth of their musicales of the winter. Miss Ella Chamberlain and Miss Blanche Goulet assisted, the latter singing the Spanish Serenade of Mr. Gilbarte, he accompanying her. Miss Maud Brewer sang a number of Mr. Gilbarte's compositions and Miss Emma P. Sands contributed several piano selections.

The Newton Centre Woman's Club gave a musicale on Thursday afternoon. The program was given by Miss Lillian Cook, contralto; Miss Emma Pauline Sands, pianist; Clarence Hay, baritone, and Carl Pierce, violinist. Following the musicale a reception to the officers of the club was held.

The Orchestral Club, which is under the leadership of M. Lougy, meets on Friday evenings this month at the house of S. V. R. Thayer, "The Fenway." A large house is required for the meetings, as the instruments are stored there between rehearsals. Each entertainer, therefore, invites the club for a month's rehearsals. The meetings thus far this season have been at the houses of the Hon. C. S. Hamlin, Dr. Haven and Mrs. Reece.

There were 600 students and their guests at the reception which the preceptress, Miss Sarah Perkins, gave at the New England Conservatory of Music last week. The president, Charles P. Gardiner; Mr. and Mrs. Frank Hale, Miss Lucy Hale and Miss Wheelock were among those who assisted Miss Perkins in receiving.

Mrs. Jean Sears Millard has been engaged to sing, the coming year, at the Central Congregational Church, Newtonville.

A concert will be given Friday evening, at Association Hall, by Mrs. Bertha Kelterborn, Miss Kingston, Miss Frederickson, Miss Olga Watson, Wulf Fries, Dr. Louis Kelterborn, Wilhelm Traupé and Mr. Cook.

Under the direction of Prof. Leo R. Lewis, of the music department of Tufts College, the cantata "The Rose Maiden" will be given in Goddard Chapel, about May 1. There will be a chorus of more than fifty voices.

Mme. Madeleine Schiller will give a recital at Association Hall, on Monday evening, April 9. She will be assisted by the Adamowski Quartet—Mr. Maquarre, flute;

Mr. Selmer, clarinet; Mr. Hackerbarth, horn—in this program:

Grand Sonata, Appassionata, op. 57.....Beethoven  
Octet, D minor, op. 9.....Rubinstein  
Three Etudes—  
Über die Steppen.....Schytte  
Etude de Concert.....Liszt  
Concert Study.....Joseffy  
(On Chopin D flat Waltz.)  
Romanza.....Schumann  
Berceuse.....Chopin  
Ballade, No. 3, op. 47.....Chopin  
Valse Caprice, Man lebt nur einmal.....Tausig  
Polonaise, E major.....Liszt

The recital by the pupils of the Faeltten Piano School, before a large audience at Steinert Hall, last Saturday afternoon, was in many ways the best that has been given under the auspices of this conservatory in the past few years. Quoting from a local paper:

"The playing of John Harold Locke, a musical genius of eleven years, was particularly noticeable. He put his whole soul into his playing. The result was superb, and called forth round after round of applause. It is no exaggeration to state that the boy is a wonderful musician, and it is prophesied by his teachers that his musical career will be a brilliant one. His four selections afforded him an opportunity for the display of great versatility. The 'Hunting Song' he did with dash and energy; the next, the 'Shadow Dance,' was just the reverse, being of the softly melodious order. The remaining two, 'Album Leaf' and 'Dance of the Gnomes,' both difficult and exactly opposite in style, were equally well played.

"Another performer who showed marked ability was little Miss Elizabeth C. James. Her fingering was remarkable for its speed and accuracy, and, as a whole, her performance was one of which she might well be proud.

"Louella W. Dewing and William Daly gave an exhibition of phonetic harmony work, reproducing by ear a series of chords previously struck by Mr. Faeltten. It illustrated the fundamental method of training by this system, and reflected credit on both school and pupils. Miss Elizabeth I. Gibbs' touch was the most artistic of any of the pupils, and her two selections were beautifully played. Other pupils whose playing deserves especial praise were Harold Carver, Grace Gronewald, Florence Colby, Alice R. Lyons, Caroline Cunningham, Susie L. Milliken, and the scholars who performed in the two ensembles."


Miss Gladys Perkins Fogg, assisted by her instructor, Wilhelm Heinrich, tenor; Samuel Kinder, baritone, and Dr. Louis Kelterborn, will give a vocal recital in Association Hall on Wednesday evening, April 11.

Philip Dalmas, baritone of the Société Humbert de Romana, Paris, assisted by Gertrude Margaret Rennyson, contralto, and Victor da Prato, violinist, will give a recital of dramatic and lyric music in Steinert Hall, on Tuesday evening.

A song recital was given in Chipman Hall, on Wednesday evening, by Miss Mary Flannery, Miss Annie Reddish, Miss Mathilde Rimbach, Miss Alfa Brandenburg, pupils of Mme. Vinello Johnson, assisted by Frank Currier, Bertram Currier, and Miss Elsa Currier.

Monday evening a musicale will be given by Miss Marian Osgood, at her studio, 179 Tremont street. She will have the assistance of Miss A. Louise Wood, Miss Josephine Blackman, Miss Mabel Gardner, Charles A. Chase, W. J. Kearney and Dr. Thomas W. Wood, Jr. A trio for piano and strings, by S. B. Whitney, and a quartet for strings, by George L. Tracy, are included in the program.

Franklin L. Wood, baritone, and Miss Josephine Martin, contralto, gave a recital last Wednesday evening before an appreciative audience in Waban, one of Boston's prettiest suburban towns. Songs by Tosti, Massenet, Hawley, Mendelssohn, Stanford, some Boston composers and Kipling's "Absent-Minded Beggar" were heartily received, and the young singers were highly praised by those present. Fernando H. Wood was the accompanist. Mr. Wood will give



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a concert at Newton Centre on Thursday evening, when he will be assisted by Mrs. Louise Bruce Brooks, contralto.

A musical convention was held at Barton Landing, Vt., last week. Prof. Henri Blaisdell, of Concord, was director, and had a chorus of some one hundred voices. Miss Anna Green, of Newport; Mr. Gorrell and Miss Woodhouse, of Boston, were the soloists.

Mrs. Ada Benzing gave a song recital, assisted by Otto Roth, violinist, and George Proctor, pianist, at the house of Mrs. J. L. Gardner, 152 Beacon street, Thursday.

Thomas B. Mosher, of Portland, Me., has just prepared for reading the seventh Old World edition of the Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald; "Our Lady's Tumbler," a twelfth century legend done out of old French into English by Philip H. Wicksteed; sonnets from the Portuguese, by Elizabeth Barrett Browning, with preface by Edmund Gosse, and Primavera; poems by four authors, with preface by John Addington Symonds.

Allan Bruce Shepard, formerly well known in musical circles in New Hampshire, died on the 21st at his residence in Dorchester, aged sixty-two. He leaves a widow, Martha Dana Shepard, the well-known pianist, and two sons.

#### Dr. Paul Klengel.

THE director of the German Liederkrantz of this city, Dr. Paul Klengel, is indefatigable in his efforts to give to the society, its friends and the musical people artistic results of an uncommon order, as was again shown last Sunday week, when, after a long period of careful rehearsals, he produced César Franck's oratorio, "The Beatitudes," given for the first time here. Dr. Klengel's musical attainments are exercising a strong influence in elevating the taste of music in the singing societies and the very decision of producing such a difficult new work as "The Beatitudes" proves that Dr. Klengel is effecting remarkable results.

#### Maxson's "Stabat Mater."

The enlarged choir of the Central Congregational Church, of Philadelphia, gave Rossini's "Stabat Mater" last Sunday evening, with a quartet of special soloists. The church was, as usual when they give musical evenings, crowded to the doors, the vast congregation remaining interested to the close. Easter they will give Stainer's "Daughter of Jairus," with prominent solo singers.

Mr. Maxson's personal work keeps right on, with many new pupils coming in, so that when summer time comes he expects to really enjoy, because having earned, his vacation. He will soon give a couple of organ pupils' concerts, similar to those which were so successful in former years.

#### Steinert Collection Saved.

NEW HAVEN, CONN., March 31—A fire broke out Thursday night in a five story house in Park street, in the lower part of which was stored the valuable collection of old musical instruments recently presented to Yale University by Mr. Morris Steinert. The fire destroyed the building, causing a loss of \$50,000. The firemen made a special effort to get Mr. Steinert's old instruments out of the fire, and were partly successful. The Steinert collection of old musical instruments is one of the most valuable in the world. It is impossible to determine the extent of the damage done to them by the fire.

#### Third Severn Concert.

The third concert by the Severn Trio will be given at the Tuxedo, Monday evening, April 16.



THE MUSICAL COURIER, 24 RUE TAITBOUT, PARIS.

#### Is "Sapho" Immoral?

##### Analysis of Book, Conditions and Character.

(Continued from last week.)

UNCLE CESAR then intervenes, goes and takes possession of the few poor articles of furniture—relics of their first home. He took all but Jean's letters, which she implored him to leave her.

"I thought it would do no harm to leave them to her," said the uncle, hiding the tears in his eyes, "she is such a good woman!"

When asked if she cried or seemed to feel bad, the hardened old man gave up and wept aloud.

After five years. Well, it is more than many well married people pass together.

Although liberated, Jean was not released. Even thoughts and presence of his fiancée could not separate him from souvenirs of Sapho as he first knew her—dainty, refined, fascinating, with her wealth of womanly tenderness all for him. In front of the picture, however, rose the vaguely fading beauty of the woman and memory of her terrible and devastating despair.

Fear of her committing some rash act that should lie on his conscience forever, memory of stories he had been told of what had happened in such cases, above all, a haunting jealousy as to the possibility that any other should take his place—these things alternately tortured and preoccupied him. They kept him in a fever of conflicting emotions bordering on distress, a condition from which neither the presence of the woman who was to be his wife nor thought of his opening future had the power to arouse him.

One day he heard of the release from prison of the forger lover, who had been graced by a pardon secured by one of Fanny's old friends, without doubt at her instigation. The news sent him into a fury of suspicion and jealousy, such as he had never before experienced.

Unused to self-control, he could not support the thought of what might be. After days of self-torturings unbearable, he decided to go see for himself just how things were.

He eases his mind with the pretext that he is going in quest of his letters left by Uncle Cesar. "It is not safe

to leave them in her hands," he says to himself. And he knows that he lies when he says it.

Getting off the train, at the hotel to which she has returned in default of other shelter he sees a man, in fresh "Sunday clothes," leave the house, holding a little boy by the hand. He recognizes the boy as the little one Fanny befriended. His savage jealousy takes in the rest. The forger, pardoned, has returned to his boy—and to Sapho!

On meeting her he is further excited by finding her changed for the better in every way. She is steady, grave, resolved in manner, with none of the old élan—restrained, almost dignified. She seems restored in looks, fresh, glowing, indescribably attractive, as always when well loved. He imagines her happy in another love, the friend who loved her so well, and to whom she was so faithful before he himself met her.

He could support that she dropped dead before his eyes in the woods, that she had suicided after, that she lost her reason, dragged out a tortured life. To find her in health, fully ten years younger than when he saw her a few months ago, above all, with that grave certainty, as of interest lost and resolve taken—that was a blow to his pride and fuel to his jealousy that was insupportable.

Forgetting the ostensible object of his return, he flew into an ungovernable passion, hurling at her invective, accusation, abuse.

She listened quietly, urging him forward with half avowals, silences and closed expression, till, his fury passing all bounds, he raised his hand to strike her.

The blow fell full upon her face; nor did she seek to avoid it, but leaping forward with a sharp cry of pain, triumph, victory and savage joy, she fell at his feet—

"You see, you see, you see, you love me after all!"

Jean knew full well that if he ceded this time it should be the last. There was no hope for him after that. It was finished forever for marriage, for career, for family; he was chained for life. Further effort was useless, separation impossible.

After a violent fit of weeping and self reproach, in which she treats him no longer as a lover but as a suffering child, he forms his resolutions and makes his plans.

They must go together, he decides, to a distant land, where they can live forever together in peace. He will give up his position and the more brilliant one in view, give up his fiancée, renounce his marriage, separate from his family, give up all for Sapho. What a triumph for a lover. What a victory for Fanny Legrand!

\*\*\*

It finds no response in her, however. She, usually so enthusiastic, so full of ardor as to all which concerns his plans, especially plans which were to keep them together and away from the world. She listens calmly and says little.

Always stupid of perception, he does not remark this.

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He goes on making his arrangements. He will go home, announce his departure to his family, bid them good bye, leave letters for the "other family" and at the ministry, wind up his affairs, and engage their passage by the first boat from Marseilles, where she should meet him the day of sailing.

She listens as a woman in sleep, scarcely remarking that he talks.

Then follows a stormy scene at the homestead, where he is cursed by the father, refused admittance by the feeble heartbroken mother, supplicated by the saintly aunt and sympathizing uncle. All in vain. He carries out all his intentions with a new and hitherto unknown strength of purpose.

The day planned he is on the boat awaiting Sapho. Everything is accomplished, his life thrown completely behind him. Agitated, nervous, restless, he waits for her as a man who sees the bridge burning from under his feet turns to the lifeboat which is sent out to meet him. She is late. Fanny was never late when meeting him was the object.

A letter is handed him. The sight of her handwriting fills him with a horrible presentiment. He opens and reads.

Were revenge of any value to a woman such as she, Fanny Legrand was avenged of all the pain he had ever caused her.

She told him that what she was doing justified neither jealousy nor resentment; that he need not imagine she was seeking happiness in her course.

Happiness had commenced with him and with him died. (This was absolutely true.) The possibility of further happiness was dead as though she had passed from life. He had destroyed the power in her to love anyone again—even himself.

For the rest, she had lavished devotion, unworthily all her life, and was content enough now to bask for a while in the warmth of a friendship that had proved itself solid and enduring.

The care of the boy, and her ardent desire to see him become something worthy, would fill her days with a new and, she hoped, less unfortunate interest.

The closing sentences merit being placed as an amulet about the mind of all men who have been born or brought up thoughtless, inconsiderate, dull, selfish or selfseeking in regard to their relations to women.

"Time was," she wrote, "when the idea of going with you to—no matter what quarter of the globe—would have made me mad with joy. I would have gone to the ends of the earth willingly only to serve you. But you have made me suffer too much. I have no longer the force either to love or serve. Certainly not to recommence hope and suffering, joy and disappointment again. You must now go alone!"

Many people are at a loss to account for the atmosphere of mystery and evil which, to many others, surround this book of all others.

One reason possibly may be the malodorous reputation of the Greek poetess whose name forms the title of the book, a fact which was taken advantage of by its publishers to sell the Daudet story.

Another reason possibly may be the fact that this was one of the first of this order of "French novels" which crossed our literary horizon, at a time when our moral conscience was much more sensitive than it is to-day. A legendary idea is always the most strongly adhered to. The expected horror is quickly dispelled on the first reading of the romance, whose sole breach of convention lies in the fact of an unmarried life its basis.

If the offense consists in this matter of unmarried life, it

should be remembered that this condition is a normal and recognized feature of French life, allowed by society, protected by law, accepted by women, approved by many, and practiced in all classes, regardless of class, calling or tie.

If it is the original book that is in question, one but must wonder how such an access of indignation should arise around a masterpiece of fiction, delicate, refined, serious, sincere, which was written by a master author, expressly for the direction of his own sons about to go forth into the world, when a profusion of works are constantly going from the press, and being received by the American public—coarse, rude, raw, brutal expositions of really vicious life, written by vandals and ragpickers in literature.

As to the intrinsic character of the heroine, this analysis will, it is hoped, help indicate the injustice of anything like condemnation.

FANNIE EDGAR THOMAS.

## Final Powers-Alexander Musicale.

THE final Powers-Alexander Subscription Lenten Musicale occurred on Thursday afternoon last. Carnegie Lyceum was taxed to its utmost capacity.

Mrs. Hadden-Alexander is a satisfying pianist, and her numbers were played with a uniform excellence, which explains the splendid reception given her.

If anyone doubted the wisdom of Mr. Powers in placing three of his advanced pupils upon a program which is reserved for artists of national reputation only, that doubt was thoroughly routed after the performance of these pupils. Miss Mary Lansing, of Troy, was a revelation. Her splendidly developed contralto voice was heard with appreciation, and her four recalls constituted a triumph for both pupil and teacher. George Seymour Lenox vindicated anew his right to be classed with our best tenors. His high D was taken with refreshing ease, and his climaxes were beautiful. Mr. Lenox has worked hard during the last year to attain such artistic heights, and the enthusiastic reception he received was well merited.

Earl Gulick, the boy soprano, looked even more handsome than a year ago, when he made his bow to this audience, and his appearance occasioned the pleasantest anticipations, as his improvement since his last appearance at these functions seemed generally known. However, those present were hardly prepared for the really wonderful strides he has made musically. His "Home, Sweet Home" was thrilling, and earned for him three recalls, in which sentiment had no part. Truly, as John Philip Sousa wrote, "Earl is all right," and his bearing, as well as his singing, constantly remind one of his teacher, Francis Fischer Powers, to whom, in a musical paper of a week ago, he gave full credit for the success he enjoys to-day. Horace H. Kinney's accompaniments were sympathetic as ever, and his intelligent reading materially aided the singers to the success they achieved. This was the program:

Sonata, op. 22, G minor.....	Schumann
Mrs. Hadden-Alexander.	
Die Lotosblume.....	Schumann
Am Wiesenbügel.....	Rubinstein
George Seymour Lenox.	
A Merry Brown Thrush.....	Buck
Petite Roses.....	Ceack
Earl Gulick.	
Cortège Rustique.....	Strong
Dance of the Sylphs.....	Brockway
Phantoms.....	Mrs. H. H. A. Beach
Eagle.....	MacDowell
Idyl, B flat.....	MacDowell
March Wind, op. 46.....	MacDowell
Mrs. Alexander.	

Like as the Heart Desireth.....Allisen  
Memory.....Park  
Good Night.....Oster  
Miss Mary Lansing (of Troy).  
Home, Sweet Home (by request).....  
Earl Gulick.

Valse Etude.....Saint-Saëns  
Barcarolle.....Rubinstein  
Gavotte.....Sgambati  
Romance.....Tchaikowsky  
Tarantelle.....Moszkowski  
Mrs. Alexander.

The Proposal.....Brackett  
Among the Lilies.....Dana  
Mr. Lenox.

Among the more prominent people present were: Mrs. H. G. Fiske, Mrs. J. H. Lane, Mrs. Samuel Thorne, Mrs. William Shakespeare, Mrs. Titus Meigs, Miss Kora Barnes, Mrs. Donald McLean, Mrs. Frank Northrop, Mrs. Arthur Root, Mrs. Joseph Knapp, Mrs. Edward Knox, Miss Florence Wright, Mrs. William Etherington, Mrs. Walter Watson, Mrs. Charles Hudson, Mrs. Henry Ross, Mrs. Clarence Rostley, Rev. Dr. and Mrs. Darlington, Miss R. A. Brown, Mrs. Andrew Carnegie, Mrs. Theodore Sutro, Mrs. Dwight Brewster, Mrs. Richard Barnes, Mrs. George Studwell, Mrs. W. D. Baldwin and Miss Jean Bradley.

## New York Ladies' Trio and Lilian Carllsmith.

THE Fortnightly Club, of Zanesville, Ohio, is congratulating itself on the concert given under its auspices on March 17 by the New York Ladies' Trio, with Lilian Carllsmith, contralto, who has just returned.

That she was a conspicuous element in the success of the concert adds to the reputation of both, because the trio with Miss Carllsmith has met with well earned recognition during a tour that will not be lost sight of in musical circles for some time to come. Next week a criticism from a Zanesville paper will be reprinted in these columns.

As an excerpt the following was written of Miss Carllsmith:

"Miss Carllsmith, the contralto, quite took one's breath away with her great, big voice. Say first of all that she has an immense sense of tragedy and of humor, and then a lovely voice; that is the necessary order of importance. She gave a dramatic power to her voice that seemed rather to suggest (especially in the Delilah aria) grand opera possibilities. Certainly no other singer that has ever come here, with the exception of Ernest Gamble, has sung with such meaning and penetrating feeling."

## Marteau III.

HENRI MARTEAU, the violinist, who was to have given a concert at the New York Conservatory of Music to-morrow afternoon, as announced on another page of this issue, is sick with a serious attack of measles, and all his engagements have been cancelled for the next two weeks.

## Von Grabill Denies It.

S. Becker von Grabill, the distinguished pianist, emphatically denies the rumor of his engagement to the Countess Clemence Loyeau, of Paris; there is no foundation whatever for the widely spread story.

## Apollo Club.

The Apollo Club concert will take place Thursday evening, April 5, at the Waldorf-Astoria. Wm. R. Chapman is director of the club. The soloists for the evening will be Miss Carrie Bridewell, contralto, and Miss Lillian Littlehales, 'cellist.



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## Murio-Celli Birthday Soiree.

NOTWITHSTANDING the discouragement of a sick husband, "grip weather," and many of the best pupils unable to participate, the annual birthday soiree of Mme. A. Murio-Celli was a most pleasant and successful affair. A dozen or more pupils sang, and several distinguished professionals also took part, making a program of superior excellence.

Miss Mary Ellen Howe and Edward O'Mahony sang the seldom heard duo from Verdi's "Masnadieri" with much expression; afterward Miss Howe sang the "Macbeth" aria, in which her high notes were particularly effective. She has never appeared to better advantage; small wonder that President McKinley and his family received her enthusiastically recently.

Miss Ruby Harkness has a girlish, pretty appearance in her favor, with a voice which is high and clear, so that her Donizetti aria was nicely given and much appreciated; George W. Head, Jr., who followed, has a purely bass voice of sonority and depth, and his sea song, by Rodney, received much applause. If this young business man would devote himself to music, he would be a dangerous rival to the Bushnells, Baernsteins, Hoseas and others.

Miss Carmen Nemerca has a fluent technic, true intonation and handsome personal appearance, and these united gave her success in her soprano aria "Caro Nome," from "Rigoletto;" she is one of the new students, whose future will be watched.

Bandmaster Sorrentino accompanied his own song, "Sul Lido," the tenor, M. M. Guarini, singing it with gusto; he was followed by Miss Beatrice Roderick, whose pretty voice and personality are familiar to all Murio-Celli soiree frequenters; she is making steady improvement.

Violinist Quintano played Murio-Celli's own "Reverie"—a most effective composition—so well that he had to repeat it; the piece is recommended to young violinists seeking something not difficult, but pleasing. He was followed by Miss Emma A. Dambmann, the contralto, who has not yet recovered from her many misfortunes of the past season, and who sang "O Don Fatal" in such manner that those present got some idea of her gorgeous voice quality and handsome personality. Some day the lady will be herself again, and then look out for something brilliant.

Signor Lorenzo, pianist, played a Chopin Nocturne roughly, and the big Octave Polonaise grandly; the performance of this latter was, indeed, superior. Because of illness Miss Louise Hashow was unable to appear. Miss Charlotte Sleeth's pure soprano voice and musical nature was heard to good advantage in combination with Del Sol, in the "Miserere," and it had to be repeated in part.

The excellent ensemble of Miss Currie and Miss Frobisher in the big duo from "Stabat Mater" received due recognition. It was a most artistic performance. Miss Broadfoot sang, by request, Murio-Celli's "A Soldier's Bride," receiving great applause. Mr. O'Mahony, the favorite basso, sang next the little heard Cavatine, from "Nabucco," by Verdi, showing his complete control of the true Italian bel canto, united with a bass voice of great carrying quality. Demonstrative applause insisted on an encore, when the Irish-American basso sang that classic ditty, "Father O'Flynn," and with great humor and effect. Cellist L. Hoffmann played a brace of solos effectively, and Miss Frida Neuberger, the high soprano coloratura, now attached to the Paris Opéra, sang the staccato aria from Mozart's "Magic Flute," creating much enthusiasm, and repeating it even more brilliantly than the first time.

Miss Broadfoot closed the solos of the evening by a dramatic rendering of the "Queen of Sheba" aria, and a sextet of the women singers united in the closing valse-chorus, "Gloria Alla Bella," by Ardit, which was charming, so true and brilliantly expressive were the fresh young voices.

There was, as usual, a large gathering of music folk, cosmopolitan in character, with parents and pupils from all over the United States, as well as prominent local society and musical people in attendance; and the affectionate esteem in which Mme. Murio-Celli is held was evidenced in part by the many flowers sent her.

The programs bore on the front page a striking facsimile of the recent gift from the Queen of Italy, with this inscription:

MADAME—The Lord-in-Waiting on Her Majesty the Queen has given me the grateful commission to inform you that our august sovereign has deigned to accept the dedication of your musical composition, "The Soldier's Bride," and to make me the interpreter of her thanks.

Expressing to you my congratulations for this distinction, I beg you to accept the assurances of my distinguished consideration.

RIVA.

Accompanists were Mme. Murio-Celli, Messrs. A. Irday de Irsa and F. W. Riesberg.

## Recital at the Guilman Organ School.

THE fifth recital by the students of the Guilman Organ School was held in the Old First Church last Thursday afternoon. The work done showed the results of Mr. Carl's untiring efforts, during the past winter in the interests of the school, and the students showed a thorough understanding of the compositions performed. Following is the program:

Prelude and Fugue in E minor.....J. S. Bach  
H. S. Schweitzer (Bethlehem, Pa.)  
Andante Cantabile (Symphony No. 4).....Widor  
Miss Margaret B. Low (Bayonne, N. J.)  
Sonata in D minor (No. 4).....Guilmant  
(First movement.)  
Lawrence G. Nilson (New York)  
Priere in E major.....Lemmens  
Chauncey H. Demaray (Somerville, N. J.)  
Fantaisie in C major.....Sjögren  
James Hanson (Long Island City)  
Romance in F.....Richmond  
Daniel Lang (New York)  
Hosanna!.....Lemmens  
Miss Frances P. Jones (Portland, Ore.)  
Cantabile in B minor.....Loret  
Edward J. Sims (Norwalk, Conn.)  
Sonata in C minor (No. 4).....Guilmant  
(Last movement.)  
Miss Mary H. Gillies (New York)

Next Wednesday afternoon, April 11, at 4 o'clock, G. Waring Stebbins will give a studio talk on the "Making of an Organ Specification," in the chapel of the Old First Church, Fifth avenue and Eleventh street. The admission will be without ticket.

## Violin Recital by Pupils of Ferdinand Carré.

A N interesting program of violin music was interpreted last Thursday evening, at Chickering Hall, by pupils of Ferdinand Carré, director of the New York Institute for Violin Playing. The same excellent qualities were shown in the performances of the young artists at this concert which are always shown when Mr. Carré brings his pupils before the public.

In the ensemble, as well as in the solo work, true intonation, good and healthy tone production, and that rare accomplishment, free and easy bowing, were the principal features at the concert. Two numbers, by Borrelli and Bach, arranged for four violins by Mr. Carré, and played with precision and taste by Miss Theodora Lilienthal, Miss Josephine Graa and Messrs. S. Silber and S. Newman, opened the concert. Little Rosa Olah followed with a violin solo. This little girl has remarkable talent, and plays with much musical intelligence. Later on she played her teacher's "Carnival of Venice," for two violins, with Willie Monaghan, and also took the leading part in a quartet with W. Monaghan, H. Zucker and S. Ungerleider. Carl David and Isidor Moszkowitz gave a capital rendering of the difficult "Navaarra" Duo, by Sarasate. Carl David also played "Ballade et Polonaise," by Vieuxtemps, and Isidor Moszkowitz played Wieniawski's second Polonaise.

Miss Theodora Lilienthal played artistically the andante and rondo from the Mendelssohn Concerto. De Beriot's "Scene de Ballet" was well played by Willie Monaghan, a little boy. Harry Zucker and S. Ungerleider made a hit with their master's brilliant "Ernani Fantasia," for two violins. S. Newman gave a very intelligent performance of Vieuxtemps' "Air Varié," op. 22. Hermann Carré's new composition, an "Andante Religioso," for violins, piano and organ, was performed for the first time at this concert. It is a fine work, and makes an imposing effect, especially when played by such a large number of violins. It was capably played by the Misses Lilienthal, Porter, Graa, O'Connor, Fried, Olah, and the Messrs. Schoner, Mallet, Topitzky, Silber, David, I. and Ph. Moszkowitz, Ermanoff, Newman, Monaghan, Zucker, Ungerleider, Healey and Dubin. Ferdinand Carré is doing a great work at his institution.

## A Canadian Concert.

A N interesting entertainment is announced for Mendelssohn Hall on April 20 next, when leading Canadians of this city are to give the first Canadian concert ever held in New York. It is of especial interest because of its being for the benefit of the Canadian Soldiers' Fund, and as a large number of tickets have already been sold, the success of the undertaking is assured. Among the many Canadian artists living here who have volunteered their services, the following have been accepted: Miss Margaret Gaylorde, soprano; Miss Edith Miller, contralto; Miss Lillian Littlehales, violoncello; Miss Minnie Topping, pianist; Mr. Walter H. Robinson, tenor; Mr. George A. Fleming, basso; Mr. Glenville Kleiser, reader and Joseph Franklin Kitchen, accompanist. Leading Canadian artists here will arrange a souvenir program, to which they will contribute. Walter H. Robinson, 303 Carnegie Hall, is the secretary.

## Arthur Beresford in Bach's B Minor Mass at Bethlehem, Pa.

The following is from the account of the first complete performance in America of Bach's greatest masterpiece, from the Boston Transcript of March 31:

For the difficult solo parts which necessitated musicians of more than ordinary ability artists were engaged from New York, Philadelphia and Boston. The two bass solos demand a voice of great compass and sustaining power, as well as steady and sure musicianship, and these were entrusted to Arthur Beresford, of Boston, who showed himself the possessor of a voice of beautiful calibre and gave them with an authority and vividness of style which brought out their subtle beauties most clearly to the listener; in fact, his rendition of the "Et in Spiritum Sanctum" was undoubtedly the most thrilling piece of solo work heard.

## West End School of Music.

The West End School of Music, of which S. G. Pratt is the principal, will give the third pupils' concert Friday evening, April 6, at the school, 176 West Eighty-sixth street.

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GASTON DETHIER (Professor of Harmony), Golden Medalist of Liege Conservatory and Organist of St. Francis Xavier's Church, New York.

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## GRAND RAPIDS.

GRAND RAPIDS, Mich., March 20, 1900.

THE most important musical event of the past few weeks was Miss Leonora Jackson's appearance. She played at one of the St. Cecilia's recitals.

William T. Harris is preparing a chorus of about thirty-five of his pupils to give the "Cruxifixion" (Stainer's) in the near future.

Mrs. Marie Aldworth assisted at a musical given in Holland week before last.

Herbert Sprague, organist at Westminster Presbyterian Church, gave a song and organ service at that church.

Albert Crawford, formerly organist at Grace Church, has gone to New York to continue his studies. Miss Viola Caw is officiating at the organ until another organist can be selected.

E. D. SHEDD.

## READING.

READING, Pa., March 1<sup>st</sup>, 1900.

THE largest audience ever gathered in this city for an oratorio performance was that which listened to Mendelssohn's "Elijah" at the second subscription concert of the Reading Chorus recently. The house was practically sold out before the performance began. The work had not been performed here since 1887.

That the performance in this instance mentioned was of even excellence throughout, and in several instances reaching a very high plane, speaks volumes for the work of the conductor, Edward A. Berg, who has labored unceasingly to give the work in a noteworthy manner.

The work of the chorus was good all through the evening. At no time was there a break, which, considering the difficulties of the work, is remarkable, while at times it was of the brilliant order. Perhaps the weakest example of the work of the chorus was the "Baal" number, in which volume seemed to be lacking. On the other hand, it would be hard to perceive a more vigorous and generally sustained piece of chorus work than the great "Thanks be to God," which received the encore it deserved. Then, again, in contrast to the foregoing number, the chorus demonstrated in "He Watching Over Israel" that it was equally at home in the legato style. In brief, the light and shade, attack, tone quality, and pitch were all in evidence during the entire performance.

The solo quartet consisted of Miss Louise B. Voigt, Mrs. Katherine Bloodgood, Nicholas Douty and Ericsson F. Bushnell.

Miss Voigt did excellent work, and sang the "Hear Ye, Israel" very well.

Mrs. Bloodgood established herself as a favorite and more than justified all the good things which had been said of her.

Mr. Douty is always the conscientious artist, and no better evidence of his popularity and worth need be given than the numerous engagements he has filled in our midst the past few years.

The bulk of the solo work devolved upon Mr. Bushnell, and right royally did that sterling artist carry it through.

A quartet from the chorus consisting of Mrs. W. S. S.

Coleman, Miss Clara A. Yocum, Wm. H. Koch and Edward Pengelly, assisted in the rendition of the double quartet. The orchestra, the Germania, of Philadelphia, assisted very materially in rounding out the performance.

A. B.

## GALVESTON.

GALVESTON, Tex., Marc 9, 1900.

THE second musicale of the Galveston Quartet Society for the season took place on the 5th ult. at Cathedral Hall. The society was assisted by Miss Lucy Hickenlooper (pianist), of Galveston, and Sol Marcossion (violinist), of New York city.

The musicale was a great success in every respect, and was one of the best ever given by this splendid organization.

Cathedral Hall was crowded to its utmost capacity with an enthusiastic and critical audience, and it is with pleasure that I again resume my reports on the Quartet Society's musicales and concerts. There is an enormous difference in the work accomplished by the society this season when compared with last year's results, and this change is all due to the excellent and untiring work of its director, F. O. Becker, who has once more resumed the leadership of the organization.

A few items appertaining to the Galveston Quartet Society will no doubt be read with just interest. The society is now in its eighth year.

The present officers are: Julius Boehme, vice-president; John Sealy, treasurer; F. J. Becker, secretary, and F. O. Becker, musical director.

The active members are: First tenors, W. H. Folk, John D. Hodson, J. R. Holmes, J. P. Lalor, W. H. Moser, J. H. Taylor, V. N. Theriot, George E. Wilson; second tenors, J. F. Crozier, W. I. Ducie, A. C. Goldthwaite, J. Merrow, W. E. Owen, Jr., A. J. F. Parker, L. J. Selby, J. S. Wheeler; First basses, L. B. Burke, Charles Fowler, O. S. Flint, J. W. Jockusch, John Parker, C. S. Peek, T. H. Phillips, Frank Quin, W. R. A. Rogers, John Sealy, H. B. Sinclair, Thomas Webster; second basses, Julius Boehme, F. J. Becker, T. W. Dealey, F. A. Hauslein, John Hanna, Thomas Hackenjos, A. P. Homer, W. W. Kennedy, H. A. Robertson, Jr., E. M. Robertson, Charles J. Stubbs, W. P. Tarrant, R. B. Wilkens.

The patrons are: Fred. Allen, T. J. Anderson, B. Adoue, John E. Bailey, W. F. Beers, Miss R. A. Brown, Charles R. Brown, Aaron Blum, A. Bornfeld, Joseph Clark, Robert I. Cohen, George M. Courts, J. A. Crocker, Wharton Davenport, R. V. Davidson, Waters S. Davis, Jr., Jake Davis, Thomas W. Dealey, J. B. Denison, L. V. Elder, C. F. W. Felt, John Focke, Charles Fowler, E. C. Flood, T. J. Groce, John Goggan, R. B. Hawley, R. L. Hefflin, Gust. Heye, J. H. Hill, Alfred A. Holt, W. R. Hutches, J. H. Hutchings, Sealy Hutchings, W. A. Hudson, W. L. Hanscom, A. Kenison, I. H. Kempner, M. E. Kleberg, Mrs. E. Kopperl, J. W. Keenan, George E. Korst, W. F. Ladd, H. C. Lange, M. Lasker, Gus Levy, E. S. Levy, J. C. League, J. Lobit, Richard Lord, Capt. L. Luth, W. A. McVitie, C. J. McRae, W. J. McMahon, C. H. Moore, J. Moller, H. R. Murray, R. J. Muller, A. S. Newson, E. F. Newing, Max Neethe, H. L. Nuget, J. F. Y. Paine, F. K. Parke, Fred. C. Pabst, B. H. Peters, Thomas H. Phillips, P. G. Pauls, Fr. E. Randall, J. Reymershoffer, Jr., John D. Rogers, C. McD. Robinson, H. J. Runge, George Sealy, John Sealy, S. G. Spencer, George Seelgison, H. O. Stein, J. Seinsheimer, J. F. Smith, J. J. Schott, R. Waverly Smith, J. H. W. Steele, T. W. Teague, R. C. Tilford Dr. J. F. Thompson, T. K. Thompson, Eustace Taylor, M. S. Ujffy, M. Ullman, James S. Waters, E. Webster, H. Wilkins.

As to the "work" of the evening, the reappearance of Miss Lucie Hickenlooper before the Galveston public, after an absence of four years, while a strictly local affair, was a triumph for the young lady and at the same time a well deserved tribute. Miss Hickenlooper is a pianist of decided talent and ability, her playing was artistic and displayed virtuosity of technic and scholarly conception; she played with ease and decision, and the audience was highly pleased with her playing; her delivery has the masterly charm of a bravura artist and is also distinguished by

daintiness and delicacy of execution. The Liszt Concerto went masterly and deserves unstinted praise.

The orchestra, under the direction of Mr. Becker, played admirably. It was composed of Prof. E. Lindenberg, Miss Grace Lindenberg, Messrs. B. Schram, O. Fuchs, Henry Wilkens, Charles Sommer, Charles Voight, Charles Elbert, A. Ressel, A. Schneider, C. Coutant, F. Herrie, C. Lang, violins; H. Hanschke, F. Junge, William Schneider, viola; J. W. Coutant, H. Wilkens, 'cello; A. Heckle, F. Voight, double bass; H. Luehr. — Sanches, flute; H. Butler, oboe; F. J. Ressel, A. Miller, clarinet; H. Hobble, Charles Ludwig, French horn; A. Neuman, — Herrie, cornet; E. Kuhnell, A. Salisbury, trombone; H. Leberman, tympani; Otto Elbert, drums.

The society will give its next musicale on Thursday evening, March 1, on which occasion Ernest Gamble, the basso, will be the soloist. The society has also arranged for a public concert, which is to take place at the Grand Opera House on March 23, with Alexandre Petschnikoff as the special attraction.

On the 15th inst. the F. J. Ressel Quintet gave its first public musicale at the Harmony Club Hall. The quintet consists of the following active members: Prof. E. J. Ressel, conductor; Adolph J. Ressel, first violin; Clarence W. Coutant, first violin; Charles H. Sommer, second violin; Hugo Hanschke, second violin; William H. Schneider, viola; J. W. Coutant 'cello; Frank Ressel, double bass; Miss Emma Ressel, piano; Ernest Stavenhagen, piano.

The associate members are: J. G. Currie, W. C. Ogilvy, Ed. Ketchum, Walter L. Hanscom, S. M. Penland, William Skirvin, J. R. Christian, L. S. McKinney, H. C. Lange, Charles Schneider, Walter B. Thackara, Otto Letzerich, E. Stavenhagen, E. Webster, Frank Shaw, Charles Sommer.

The program was well selected and very creditably executed. The "Egmont" Overture was splendidly rendered, as also the first movement of the First Symphony and the menuet. The singing of Mrs. Thackara was good. This young organization deserves great credit for its efforts in cultivating the public's taste for chamber music. It is the intention of the quintet to enlarge its associate membership in order to create a fund for securing special attractions for their future musicales.

J. SINGER.

## MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,  
1803 Ninth Avenue South,  
MINNEAPOLIS, MINN., March 26, 1900.

IT was a large and brilliant audience that greeted the artist, Leopold Godowsky, in the Unitarian Church on the evening of March 22.

The recital was given under the auspices of the Ladies' Thursday Musical Club, and was an evening long to be remembered. Godowsky's playing was entrancing, the fine intensely musical temperament, the marvelous fingering, so brilliant and yet so smooth, and the almost equally marvelous repose of the little man, all combined to make Godowsky a great artist; an artist that it will be a perfect delight to hear. Every number on the program was encored, and his quiet, undisturbed manner of playing over these encores (he only responded once) was amusing. It was just what we deserve, for we are perfectly fiendish in the matter of encores. While in Minneapolis Godowsky was the guest of Dr. and Mrs. Vander-Horck.

A good program was given by the pupils of Signor and Madame d'Auria at their studio Wednesday evening, March 21.

W. M. Cross gave the second program in his series on "Historical Lecture Recitals" Monday evening last in Manning College Hall. The program was made up of selections of Mozart, including the F major Sonata, Rondo A minor, Minuetto and Fantasia C minor. Next Monday evening he will give a Beethoven program.

Herman Emil Zoch, for his fifty-fifth piano recital, will repeat his "Brahms' Program" which he gave last fall, and was one of his finest recitals.

Hereafter THE MUSICAL COURIER will be found on all the news stands in the city.

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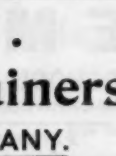
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